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January 1877.

SOUTHERN ITALY

AND

SICILY.

COMPARATIVE MONEY-TABLE.

Approximate Equivalents.

Italian.		American.		English.		
Francs.	*Centesimi.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings.*	*Pence.*
—	5	—	1	—	—	$\frac{1}{2}$
—	25	—	5	—	—	$2\frac{1}{2}$
—	50	—	10	—	—	5
—	75	—	15	—	—	$7\frac{1}{4}$
1	—	—	20	—	—	$9\frac{3}{4}$
2	—	—	40	—	1	$7\frac{1}{4}$
3	—	—	60	—	2	5
4	—	—	80	—	3	$2\frac{1}{2}$
5	—	1	—	—	4	—
6	—	1	20	—	4	$9\frac{3}{4}$
7	—	1	40	—	5	$7\frac{1}{2}$
8	—	1	60	—	6	5
9	—	1	80	—	7	$2\frac{1}{2}$
10	—	2	—	—	8	—
20	—	4	—	—	16	—
25	—	5	—	1	—	—
100	—	20	—	4	—	—

COMPARATIVE TABLE
of
Neapolitan and Sicilian Miglie with Kilomètres
and
English Miles.

Neap. Migl.	*Kil.*	*Engl. M.*	*Sicil. Migl.*	*Kil.*	*Engl. M.*
0,54	1	0,62	0,67	1	0,62
0,87	1,61	1	1	1,49	0,92
1	1,85	1,15	1,08	1,61	1
2	3,71	2,30	2	2,97	1,84
3	5,56	3,45	3	4,46	2,76
4	7,42	4,60	4	5,94	3,69
5	9,27	5,75	5	7,43	4,61
6	11,13	6,90	6	8,92	5,53
7	12,98	8,05	7	10,41	6,45
8	14,84	9,20	8	11,89	7,37
9	16,69	10,35	9	13,38	8,29
10	18,55	11,50	10	14,87	9,22

CARTA d' ITALIA

Scale nel 1:3,000,000

5 10 15 20 Deutsche Meilen
10 20 30 40 50 60 70 80 Miglie Italiane
10 20 30 40 50 60 70 80 90 100 English miles
1 2 3 4 5 10 15 Myriamètres
50 100 150 Kilomètres

Ferrovie — Steamers (Piroscafi) — Strade delle poste

0 v. Paris 4 5 6 7 8 9 10 11 12 GRAZ

0 v. Ferro 25 26 27 28 29 30 31 32 33 34 35

Gibraltar

Wagner & Debes L

ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

THIRD PART:

SOUTHERN ITALY AND SICILY,

with excursions to the

LIPARI ISLANDS, MALTA, SARDINIA, TUNIS, AND CORFU.

With 8 Maps and 12 Plans.

Sixth Edition, Remodelled and Augmented.

LEIPSIC: KARL BAEDEKER.
LONDON: DULAU AND CO. 37. SOHO SQUARE, W.
1876.

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'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all.'

CHAUCER.

PREFACE.

The *Handbook for Southern Italy and Sicily* is intended to supply the traveller with information which will render him as nearly as possible independent of the services of guides, valets-de-place, and others of the same class; to afford him some idea of the progress of civilisation and art among the people with whom he is about to become acquainted; and thus to enable him to realise to the fullest extent the enjoyment and instruction to be derived from his tour. The Editor will endeavour to accompany the enlightened traveller through the streets of the more important towns, and to all the principal edifices and works of art; to pilot his steps amidst the exquisite scenery described in the following pages; and to point out the manner in which the chief objects of interest may be visited with the greatest economy of time, money, and, in a country where the patience is often so severely tried, it may be added, temper.

The Handbook is based on the Editor's personal experience of the places described; but, as changes of various kinds are constantly taking place, he will highly appreciate any *bonâ fide* information with which travellers may favour him. That already received, which in many instances has been most serviceable, he gratefully acknowledges.

The present edition has been amplified, revised, and remodelled down to the beginning of 1876, and the information regarding Naples and its environs in particular has been carefully verified. For the description of Pompeii the Editor is indebted to *Prof. Nissen* of Marburg. The article on Ancient Art by *Prof. R. Kekulé* of Bonn has been adapted for the use of English travellers with the kind assistance

of *Mr. J. A. Crowe*, author of a 'New History of Painting in Italy', and will be found suggestive by the traveller when visiting the museum of Naples or the ruins of Pompeii. The insertion of excursions to the Lipari Islands, Malta, Sardinia, Tunis (Carthage), and Corfu (Athens) does not add materially to the bulk of the volume, and will be acceptable to many travellers.

The MAPS and PLANS, which have been carefully revised for the present edition, and several of which are entirely new, will suffice for the use of all ordinary travellers.

HEIGHTS are given in English feet.

DISTANCES are generally given in English miles. As, however, the *kilomètre*, the old Italian *miglio*, and the Sicilian *miglio* are occasionally mentioned, the traveller is referred to the comparative table at the beginning of the volume for their respective values.

POPULATIONS are given according to the last census (1871). As that of some of the towns will perhaps strike the traveller as being overstated, it many be explained that the numbers apply not merely to the towns topographically, but to the whole neighbourhood which politically belongs to the same commune or district.

HOTELS. In no country does the treatment which the traveller experiences at hotels vary so much as in Italy, and attempts at extortion are perhaps nowhere so outrageous. The inns of S. Italy and Sicily, with the exception of those of Naples and a few other towns, are sadly behind the requirements of the age; but the Editor has indicated by asterisks those which he has reason to consider comparatively respectable, clean, and reasonable. The charges in the most frequented places have a constant tendency to rise, but those of the last few years are approximately stated in the Handbook for the traveller's guidance.

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Abbreviations.

N. S. E. W. = north, northern, northwards; south, etc.; east, etc.; west, etc.

M. = Engl. mile. R. = bedroom. B. = breakfast.

D. = dinner. W. = wine. S. = supper. L. = light. A. = attendance.

r. = right. l. = left. hr. = hour. min. = minute.

Asterisks

are used as marks of commendation.

INTRODUCTION.

"Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced."
BYRON.

From the earliest ages down to the present time Italy has possessed powerful attractions for the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. At the present day that wish may be gratified with comparative facility. Northern Italy is now connected by a direct railway with the southern part of the peninsula, including Naples and Brindisi, and the approaching completion of a great network of other lines will soon enable the traveller to penetrate into the interior of provinces hitherto untrodden by the ordinary tourist. A uniform monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the passport and custom-house annoyances have been greatly mitigated; and energetic measures have been adopted in order to put an end to the extortions of vetturini, facchini, and other members of this irritating class. Persons in search of adventure and excitement will now miss many of the characteristic elements of former Italian travel, but those who desire the more rational enjoyments derived from scenery, art, or science will not fail to rejoice in the altered state of the country.

I. Travelling Expenses. Money.

EXPENSES. The cost of a tour in Southern Italy and Sicily depends of course on the traveller's means and habits, but it may be stated generally that his expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25-30 francs per day, or about half that sum when a prolonged stay is made at one place, while those who are acquainted with the language and habits of the country may reduce their expenses to still narrower limits. Persons travelling as members of a party also effect a considerable saving by sharing the expense of guides, carriages, and other items. When, however, ladies are of the party, the ex-

penses are always unavoidably greater; not merely because the better hotels, and the more comfortable modes of travelling are selected, but because the Italians assume the traveller in this case to be wealthier, and therefore a more fitting object for extortion.

MONEY. The French monetary system is now used throughout the whole of Italy. The franc *(lira* or *franco)* contains 100 *centesimi*; 1 fr. 25 c. = 1 *s.* = 1 German mark = $^1/_2$ Austrian florin. A piece of 5 c. is called a *soldo* (or *sou*), andas the lower classes often keep their accounts in soldi, the traveller may find it useful to familiarise himself with this mode of reckoning. See also the Money Table, opposite the title-page.

Banknotes. Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver coins have almost entirely disappeared from ordinary circulation, and bulky bundles of small notes have taken their place. For these the purses used in most other countries are of course unsuitable, but one adapted for the purpose may be purchased in Italy for $1^1/_2$—2 fr.; in addition to which a strong pouch for copper will be found useful. A law passed in 1874 for the regulation of the paper currency restricts the right of issuing notes to six of the principal banks in the country, viz. the *Banca Nazionale*, *Banca Nazionale Toscana*, *Banca Toscana Industriale e Commerciale*, *Banca Romana*, *Banca di Napoli*, and *Banca di Sicilia*, the most important for S. Italy being the *Banca di Napoli* and the *Banca Nazionale*, and for Sicily the *Banca di Sicilia*. At present '*Biglietti Consorziali*', or notes for joint account of the six banks are issued, which are destined to replace the notes of the single banks.

Exchange. Gold and silver are worth considerably more than Italian banknotes of nominally the same value. In 1876 the gain in exchanging the precious metals, or English banknotes or circular notes, for Italian paper was 12-15 per cent, while conversely the loss was 15-18 per cent. A napoleon, for example, realised $22^1/_2$-23 fr., and a sovereign 28-$28^3/_4$ fr. If the traveller makes a payment in gold he is of course entitled to decline receiving banknotes in exchange, unless the difference in value be taken into account. In exchanging gold or English notes for Italian paper at a money-changer's *('cambia valuta')*, notes of convenient amount and of the district about to be visited should be stipulated for. Those money-changers who publicly exhibit a list of the current rates of exchange are the most satisfactory. Dirty or town notes should be declined.

Best Money for the Tour. Before entering Italy, the traveller should obtain a moderate supply of *French Gold* (one Napoleon = 22-23 fr. in paper), which is procured in England, France, or Germany on more advantageous terms than in Italy. *Sovereigns* and and Bank of England notes (one pound = $27^1/_2$-$28^1/_2$ fr. in paper)

are received at their full value by most of the hotel-keepers, as well as by the money-changers in the principal towns and resorts of travellers, but not in remote districts. The *Circular Notes* issued by the English banks are very convenient for the transport of large sums, and always realise the full current exchange.

II. Period of Tour. Language.

Season. The season selected must of course depend on the traveller's convenience, but the best time for Naples, and particularly for other parts of S. Italy and Sicily is spring, from the end of March to the end of May, or autumn, from the middle of September to the end of November. The rainy winter months had better be devoted to Rome. The hot season may be spent at some of the charming summer resorts in the environs of Naples, such as Sorrento, Castellamare, Ischia, and La Cava, but is unfavourable for travelling in the South of Italy. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun. These effects are produced, not so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for several months in succession, until the first showers of autumn again refresh the parched atmosphere about the end of August.

At p. 31 the traveller will find various plans for excursions in the environs of Naples, and at p. 214 are others for a tour in Sicily. The other districts described in the Handbook are rarely visited by ordinary tourists, but those who desire to explore them, whether in search of the picturesque, or for scientific purposes, will have no difficulty in framing an itinerary.

Language. The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey, and more particularly in Southern Italy and Sicily. It is quite possible to travel in the regions around Naples and Palermo with a knowledge of a little French only, but in this case the traveller cannot conveniently deviate from the beaten track, and is moreover constantly exposed to gross extortion. Those, therefore, who desire to derive instruction from their tour and to confine their expenditure within moderate limits will find a slight acquaintance with the language† of the country indispensable.

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† '*Baedeker's Manual of Conversation in four Languages (English, French, German, and Italian), with Vocabulary, etc.*' (Stereot. Edit.) will be found serviceable for this purpose. With the addition of a pocket-dictionary, the traveller may safely encounter the difficulties of the situation. — In addressing persons of the educated classes 'lei', with the 3rd pers.

III. Passports. Custom-house. Luggage.

Passports. Passports are not required in Italy, but it is unwise not to be provided with one of these documents, as it may occasionally prove useful. Registered letters, for example, are not delivered to strangers unless they exhibit a passport as a guarantee of their identity. In the remote districts, too, where the public safety still demands rigorous supervision, especially in the southern provinces, the traveller who cannot show his credentials is liable to detention. The Italian police authorities, however, will be found uniformly civil and obliging.

Custom House. The examination of luggage which takes place at the Italian custom-houses on the arrival of the traveller by land or sea, even when the vessel has come from another Italian port, is usually very lenient. Tobacco and cigars are the articles most sought for. The 'dazio consumo', or municipal tax levied on comestibles in most of the Italian towns, seldom of course requires to be paid by ordinary travellers. An assurance that their luggage contains nothing liable to duty generally suffices to prevent detention.

Luggage. If possible, luggage should never be sent to Italy by goods' train, and then only through the medium of a trustworthy goods' agent, to whom the keys must be forwarded. As a rule the traveller will find it advisable, and less expensive, never to part from his luggage, and to superintend the custom-house examination in person.

IV. Public Safety. Begging.

Travelling in the neighbourhood of Naples and many other regions of Southern Italy is now hardly attended with greater hazard than in any of the northern European countries. The traveller may, however, be reminded of the risk of taking up his quarters for the night in inferior or little frequented inns in large towns, and Naples in particular is notorious for dangers of this kind. Most of the high roads, and even the less frequented districts, may also be pronounced safe, especially for unpretending travellers. Temporary associations of freebooters are indeed occasionally formed, even in the most secure districts, for some predatory enterprise, but the attacks of such bands are generally directed against wealthy inhabitants of the country, who are known to be travelling with large sums of money, and seldom against strangers, with whose movements and finances

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sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the commonest mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.

such marauders are not likely to be acquainted. Travellers, however, especially when accompanied by ladies, should not neglect the ordinary precaution of asking for information as to the safety of the roads from the gensdarmes ('carabinieri', generally respectable and trustworthy) and other authorities.

The *Brigantaggio*, properly so called, is a local evil, which it is always easy to avoid. Owing to the revolution of 1860 it had increased in the Neapolitan provinces to an alarming extent. The Italian Government has done its utmost to remove this national scourge, and its efforts have in a great measure been successful; but the evil still resembles the smouldering of an imperfectly extinguished conflagration, which from time to time bursts forth anew. The only notoriously bad districts are now some parts of Calabria and Latium, and Sicily (p. 214); but even in the most dangerous localities those who adopt the ordinary precautions and have some acquaintance with the language may travel with tolerable safety. Weapons cannot legally be carried without a licence. For the ordinary traveller they are a mere burden, and in the case of a rencontre with brigands they only serve greatly to increase the danger.

Begging. Mendicancy, which was countenanced and encouraged by the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. At Naples the evil has been to a great extent suppressed under the new régime, but in many of the small towns it is still as rife as ever. The best mode of getting rid of importunate applicants is to bestow a donation of 2 c. or at most 5 c., or else firmly to decline giving with — 'niente', or a gesture of disapproval.

V. Intercourse with Italians.

Travelling in Italy, and particularly in the southern provinces, differs essentially in some respects from that in France, Germany, and Switzerland, chiefly owing to the almost invariable necessity for bargaining with innkeepers, cab-drivers, boatmen, and others of similar craft. The system of fixed prices is being gradually introduced, but it gains ground much more slowly in Southern than in Northern and Central Italy.

The traveller is regarded by the classes in question as their natural and legitimate prey. Deception and imposition are considered very venial offences by Italians of the lower orders, and they regard success in these arts as a proof of superior sagacity. The traveller who complacently submits to extortion is therefore less respected than one who stoutly resists barefaced attempts upon his credulity. Among the Swiss Mountains the judicious traveller knows well when to share the contents of his cigar-case or spirit-flask with his guide; but in this country such

amiable manifestations are only calculated to awaken greater cupidity and discontent.

On the principal routes, and especially in Naples, the insolence of this mercenary fraternity has attained to such an unexampled pitch, that the traveller is often tempted to doubt whether such a thing as honesty is known in Italy; but a more intimate acquaintance with the people and their habits will satisfy him that his misgivings apply to the above classes only, and not to the community generally.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted is universal; but a knowledge of the custom, which is based upon the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases where an average price is established by custom, the traveller should make a precise bargain with respect to the service to be rendered, and never rely on the equity of the other party. The preliminaries of a bargain once adjusted, the traveller will often find the people with whom he has to deal more trustworthy than he anticipated.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by manifestations of distrust, may well be answered in the words of the proverb, *'patti chiari, amicizia lunga'*. In the following pages the average prices of hotel accommodation and other items are stated with all possible accuracy, and although liable to fluctuation, will often prove a safeguard against gross extortion. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

It need hardly be observed that the representations of drivers, guides, and others of a similar class, with whom even the inhabitants of the place often appear to act in concert, are unworthy of the slightest reliance. Thus in Naples the charge for a single drive is 70 c., and yet the driver would find no difficulty in producing twenty individuals to corroborate his assertion that the proper fare was 5 fr. In such cases the traveller may generally rely on the data in the Handbook. Where farther information is required, it should be sought from printed tariffs, from fellow-travellers, gensdarmes, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters.

The traveller should always be provided with an abundant supply of copper coin in a country where trifling donations are incessantly in demand. Drivers, guides, porters, and donkey-

attendants invariably expect, and often demand as a right, a gratuity *(buona mano, mancia, da bere, bottiglia, caffè, fumata)*, varying according to circumstances from 2-3 sous to a franc or more, in addition to their hire. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a fruitful source of annoyance and embarrassment. The bestowal of half-a-franc when two sous would have sufficed may be fraught with disagreeable results to the injudicious donor; the fact speedily becomes known, and he is besieged by a host of other applicants whose demands it becomes utterly impossible to satisfy. It may be laid down as a general rule, that the exercise of a certain degree of parsimony, however repugnant to the feelings of the traveller, will greatly conduce to his comfort and enjoyment.

The demeanour of the stranger towards the natives requires of course to be modified to suit their various local characteristics. With the northern Italians, the Tuscans, and the Romans, the traveller will find no difficulty in associating; but with the class of Neapolitans with whom he generally comes in contact the case is entirely different, and one is almost tempted to believe that they designedly conspire to embitter one's enjoyment of their delightful country. In dealing with such persons, as a general rule, the only qualities which command respect and ensure civility are energy in resisting extortion and contemptuous indifference to their vehement protestations. It is hoped, however, that a more auspicious era is dawning under the present régime, and that the policy of honesty will at length begin to penetrate the Italian mind.

VI. Conveyances.†

Railways. With the exception of the Rome and Naples and the Naples and Laura lines, which belong to the *Ferrovie Romane*, the whole of the railways of S. Italy and Sicily are in the hands of the *Ferrovie Meridionali* company. The first-class carriages are seldom better than the second on most of the German and Swiss lines. '*Si cambia convoglio*' means 'change carriages'.

'*Fare il biglietto*' signifies 'to take one's ticket'. The ticket-office is usually open half-an-hour before the departure of the

* The most trustworthy time-tables are those contained in the *Indicatore Ufficiale delle Strade Ferrate, della Navigazione e Telegrafia del Regno d'Italia*, published at Turin (with map, price 1 fr.). Smaller collections of time-tables are also published at Naples, and Sicily, and elsewhere for local use (10—50 c.). The Indicatore Ufficiale also contains an appendix with the chief diligence routes between the railways and the inland towns. As the steamboat and diligence time-tables often remain unaltered for years, the hours of departure are often mentioned in the Handbook for the traveller's convenience, but enquiry on the spot in every case is advisable.

train, but the issue of the tickets is often so extremely slow that travellers with luggage should always endeavour to be among the first applicants. The exact fare should, if possible, be kept in readiness in order that farther delay may be avoided. The waiting-rooms are kept closed until half-an-hour before the departure of the train. By a law passed on 14 Oct. 1866, a tax of 5 c. is imposed on each railway-ticket. Except at Naples and a few other large stations, passengers do not give up their tickets until they leave the station (where *uscita* is usually called out to attract their attention).

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. Luggage may be booked to any station whether the passenger accompanies it or not, and the traveller is thus enabled to send his luggage to his final destination while he himself breaks his journey at pleasure. No luggage is allowed free, but what is taken by the passenger into his carriage, which must not exceed 20 kilogrammes (about 44 lbs. Engl.) in weight. Porters who convey luggage to and from the carriages expect a few sous where there is no fixed tariff. Travellers who make a short stay only at any station may deposit their luggage at the luggage office (*dare in deposito*, or *depositare*).

Excursion-tickets are issued on the N. Italian and Roman railways only (the latter extending as far as Naples), but not on the S. Italian lines. Through-tickets to Naples, Brindisi, etc., may be obtained in England and in Germany.

STEAMBOATS. A voyage on the Mediterranean or Adriatic is almost inseparable from a tour in Southern Italy. If the vessel plies near the coast, the voyage is often entertaining; and if the open sea is traversed, the magnificent Italian sunsets, lighting up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer.

TICKETS should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the name of the vessel, and the hour of departure. Fares (recently raised), duration of voyage, etc. are stated in each instance in the following pages. First and second class family-tickets, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the passage-money, but not on the cost of food. A child of 2-10 years pays half-fare, but in this case must share the berth of its attendant. Two children are entitled to a berth for themselves.

The FIRST CLASS saloons and berths are comfortably and elegantly fitted up, those of the SECOND tolerably. Second-class passengers, like those of the first, have free access to every part of the deck.

LUGGAGE. First-class passengers are allowed 70 kilogrammes (156 lbs. Engl.), second-class 45 kilogr. (100 lbs.), but articles not intended for personal use are prohibited.

FOOD of good quality and ample quantity is generally included in the first and second-class fares. *Déjeûner à la fourchette*, served at 10, consists of 3-4 courses, table wine, and coffee. *Dinner* is a similar repast between 5 and 6 o'clock. At 7 p. m. tea is served in the first, but not

in the second class. Passengers who are too ill to partake of these repasts are provided with lemonade, etc., gratuitously. Refreshments may of course be procured at other hours on payment.

FEES. The stewart expects 1 fr. for a voyage of 12-24 hrs., but more if the passenger has given unusual trouble.

EMBARKATION. Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each person with luggage) are fixed by tariff at all the sea-ports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venezia', or whatever the name of the vessel may be. On the way, the boatmen often make demands extravagantly in excess of the tariff, such as, 'Signore, sono cinque lire!' — to which the passenger may simply reply, 'avanti!' On arriving at the vessel, payment should not be made until the traveller with all his luggage is deposited on deck. The wild gesticulations of the boatman, who has perhaps calculated upon the credulity of his passenger, but receives no more than his due franc (which is ample remuneration), may be enjoied with serenity from the deck, as on that 'terra sacra' disputes are strictly prohibited.

The passenger gives up his ticket on board, receives the number of his berth, superintends the stowing away of his luggage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

DILIGENCES. *Corrieri* are the swifter conveyances which carry the mails, and accommodate two or three passengers only at high fares. *Diligenze*, the ordinary stage-coaches, convey travellers with tolerable rapidity, and generally for the same fares as similar vehicles on other parts of the continent. They are in the hands of private speculators, and where several run in competition the more expensive are to be preferred. When ladies are of the party the coupé (one-third dearer) should if possible be secured. The drivers and hostlers generally expect a few soldi at the end of each stage.

CARRIAGES. Those who travel in a hired carriage of their own are of course much more independent than diligence passengers. On the more frequented routes a carriage with one horse may generally be hired for $^3/_4$—1 fr., and on the less frequented for $^1/_2$—$^3/_4$ fr. per English mile.

HORSES. DONKEYS.

An Italian never walks if he can possibly drive; to him it is an inscrutable mystery how walking can afford pleasure. The remark has been frequently made to the Editor, *'lei è signore e va a piedi?!'* In the more frequented districts, however, such as the environs of Naples, the inhabitants are accustomed to this mania of travellers from the north. Walking excursions in other parts of Italy also have their peculiar attractions, and among other advantages that of procuring for the pedestrian the enviable reputation of being a *pittore*, or needy individual from whom little is to be extorted.

Prolonged and fatiguing walking-tours, such as are undertaken in more northern climates, will be found impracticable in Italy. Cool and clear weather should if possible be selected, and the

sirocco studiously avoided. The height of summer is totally unsuitable for tours of this kind.

A horse *(cavallo)* or donkey *(sommāro*; Neapol. *ciucio*; Sicil. *vettura*, applied to both animals), between which the difference of expense is trifling, often affords a pleasant and cheap mode of travelling, especially in mountainous districts, where the attendant *(pedone)* also acts as a servant for the time being. A bargain should be made previously, *tutto compreso*, a gratuity being added if the traveller is satisfied.

VII. Hotels.

The popular idea of cleanliness in Southern Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. In village houses the pig *(animale nero)* is a privileged inmate, and the poultry are freely admitted. Iron bedsteads should if possible be selected, as being less infested by the enemies of repose. Insect-powder (*polvere di Persia;* better procured before leaving home) or camphor should be plentifully sprinkled on the beds and on the traveller's clothing in places of doubtful cleanliness. The *zanzāre*, or mosquitoes, are a source of great annoyance, and even of suffering, in summer and autumn. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (zanzariēra) round the beds, masks for the face, and gloves are used to ward of the tacks of these pertinacious intruders.

At Naples and in the environs, at Brindisi, Palermo, Messina, and Catania there are good hotels of the first class, the landlords of which are often Swiss or Germans. Rooms $2^1/_2$-5 fr., bougie 75 c.-1 fr., attendance 1 fr., table d'hôte 4-6 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with regard to pension (8-12 fr. per day for each person). Strangers are expected to dine at the table d'hôte; otherwise they are charged more for their rooms, or are informed that they are engaged by other travellers. French is spoken everywhere. Cuisine a mixture of French and Italian.

The second-class inns, as in Northern and Central Italy, generally have a trattorīa in connection with the house. Room $1^1/_2$-3, light and attendance 1 fr. per day. Enquiry as to charges, however, should always be made beforehand. An extortionate bill may even be reduced though no previous agreement has been made, but this is never effected without long and vehement discussions.

ATTENDANCE, exclusive of boots and commissionaire, is usually charged in the bill at the best hotels. In the smaller inns it is generally included in the charge for rooms; but if not, 1 fr. per day may be divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

If a prolonged stay is made at a hotel, the bill should be asked for every three or four days, in order that errors, whether accidental or designed, may more easily be detected. When the traveller intends starting early in the morning, the bill should be obtained over night, but not paid until the moment of departure. It is a favourite practice to withhold the bill till the last moment, when the hurry and confusion render overcharges less liable to discovery.

The mental arithmetic of waiters is apt to be exceedingly faulty, though rarely in favour of the traveller. A written enumeration of the items charged for should therefore be required; and accounts in which, as not unfrequently happens, '*colazione*, *pranzo*, *vino*, etc.' figure in the aggregate, should be rejected.

Information obtained from waiters, and persons of a similar class can rarely be relied upon. Enquiries should therefore be addressed to the landlords themselves, or, if possible, to entirely disinterested persons.

VIII. Restaurants, Cafés.

Restaurants *(trattorie)* are chiefly frequented by Italians, and by travellers unaccompanied by ladies. Dinner may be obtained *à ta carte* at any hour between 12 and 7 or 8 p. m., for 1½-5 fr.; or a repast *(pasto)* may be ordered at the fixed price of 3-5 fr. for each person. The waiters expect a gratuity of 2-5 soldi, or about 1 soldo for each franc of the bill. The diner who desires to keep his expenses within reasonable limits should avoid ordering dishes not included in the bill of fare.

The following list comprises most of the commoner Italian dishes: —

Minestra, or *Zuppa*, soup.
Consumè, broth or bouillon.
Zuppa atla Santè, soup with green vegetables and bread.
Riso con piselli, rice-soup with peas.
Risotto ('alla Milanese'), a kind of rice pudding (rich).
Maccaroni al burro, with butter; *al pomidoro*, or *alla Napolitana*, with tomatas.
Manzo, beef.
Fritto, fried meat.
Frittura mista, liver, brains, and artichokes fried together.
Frittata, omelette.
Arrosto, roasted meat.
Bistecca, beefsteak.
Coscietto, loin.
Arrosto di vitello, or *di mongana*, roast-veal.
Testa di vitello, calf's head.
Fegato di vitello, calf's liver.
Costoletta or *braccioletta di vitello*, veal-cutlet.
Patate, potatoes.
Quaglia, quail.
Tordo, field-fare.
Lōdola, lark.
Sfoglia, a kind of sole.
Antipasto, *principi alla tavola*, or *piattini*, hot relishes.
Funghi, mushrooms (often too rich).
Presciutto, ham.
Salami, sausage.
Pollo, or *pollastro*, fowl.
Gallotta, turkey.
Umidi, meat with sauce.
Stufatino, ragout.
Erbe, or *legumi*, vegetables.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.
Fave, beans.

Fagiuolini, French beans.
Sale, salt.
Pepe, pepper.
Mostarda, simple mustard.
Senăpe, hot mustard.
Ostriche, oysters (good in winter only).
Frutta, or *Giardinetto*, fruit-desert.
Crostata di frutti, fruit-tart.
Crostata di pasta sfoglia, a kind of pastry.
Fragole, strawberries.
Pera, pear.
Pomi, or *mele*, apples.
Persiche, peaches.
Uva, bunch of grapes.
Limone, lemon.
Arancio or *Portogallo*, orange.
Finocchio, root of fennel.
Pane francese, bread made with yeast (the Italian is without).
Formaggio, or in S. Italy *caccio*, cheese.
Vino rosso or *nero*, red wine; *bianco*, white; *asciutto*, dry; *dolce*, sweet; *nostrale*, table-wine.

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices. Café noir (*Caffè nero*) is most commonly drunk (15-20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20-30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (30-40 c.). The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto*, or *gelato*) of every conceivable variety are supplied at the cafés, particularly at Naples, at 30-90 c. per portion; or half-a-portion (*mezza*) may generally be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges; *di caffè*, of coffee), is chiefly in vogue in the forenoon. The waiter (*cameriere* or *botteya*), whose accuracy in giving change is not always to be relied on, expects a fee of 5-10 c.

IX. Theatres, Shops.

Theatres. The performances at the larger theatres, beginning at 8, 8. 30, or 9, and ending at midnight or later, consist exclusively of operas and ballets, the first act of an opera being usually succeeded by a ballet of three or more acts. Verdi is the most popular composer. The pit (*ptatēa*), to which holders of the ordinary *biglietto d'ingresso* are admitted, is the usual resort of the men. For the reserved seats (*scanni chiusi*, *sedie chiuse*, *poltrone*, *posti distinti*) and boxes (*palco*) additional tickets must be taken. Ladies of course engage a box, or at least reserved seats. The former must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of familiarising the ear with the language. Performances in summer take place in the open air. — The theatre is a favourite evening resort of the Italians, and silence during the performance of the music is never very strictly observed.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered. The same rule applies to artizans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket.

Cigars in Italy are a monopoly of government, and bad. The prices of the home-made cigars vary from 5 to 10 c. (*Vevays*, *Virginias*, *Toscani*, *Cavours*, *Scelti Romani*, etc.). Imported Havannahs cost from 25 c. to 1 fr. and more each.

X. Reckoning of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, except by the lower classes, but is still almost universally employed in the country, especially in Sicily. The ordinary reckoning of other nations is termed *ora francese*.

The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria' is rung. The following hours are usually called 'un ora di notte', 'due ore di notte', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The following table shows the Italian compared with the ordinary hours.

		By Ital. time		Ave Maria or 24 o'cl. is our			By Ital. time		Ave Maria or 24 o'cl. is our
		our noon is	our midnt. is				our noon is	our midnt. is	
Jan.	1—12.	19	7	5	July	1—12.	16	4	8
	13—31.	18 3/4	6 3/4	5 1/4		13—31.	16 1/4	4 1/4	7 3/4
Feb.	1—15.	18 1/2	6 1/2	5 1/2	Aug.	1—15.	16 1/2	4 1/2	7 1/2
	16—24.	18 1/4	6 1/4	5 3/4		16—25.	16 3/4	4 3/4	7 1/4
	25—28.	18	6	6		26—31.	17	5	7
March	1— 5.	18	6	6	Sept.	1— 5.	17	5	7
	6—15.	17 3/4	5 3/4	6 1/4		6—16.	17 1/4	5 1/4	6 3/4
	16—26.	17 1/2	5 1/2	6 1/2		17—27.	17 1/2	5 1/2	6 1/2
	27—31.	17 1/4	5 1/4	6 3/4		28—30.	17 3/4	5 3/4	6 1/4
April	1—10.	17 1/4	5 1/4	6 3/4	Oct.	1—10.	17 3/4	5 3/4	6 1/4
	11—20.	17	5	7		11—20.	18	6	6
	21—30.	16 3/4	4 3/4	7 1/4		21—31.	18 1/4	6 1/4	5 3/4
May	1—15.	16 1/2	4 1/2	7 1/2	Nov.	1—15.	18 1/2	6 1/2	5 1/2
	16—31.	16 1/4	4 1/4	7 3/4		16—31.	18 3/4	6 3/4	5 1/4
June	1—30.	16	4	8	Dec.	1—31.	19	7	5

XI. Postal Arrangements.

Post Office. The address of letters, whether *poste restante* (Ital. *ferma in posta*), or to the traveller's hotel, should in all cases be simple and distinctly legible, all superfluous titles being omitted. In asking for letters it is a good plan to show one's visiting card, and to see that a proper search is made among the poste restante letters.

Postage-stamps *(francobolli)* are sold at many of the tobacco-shops. A letter of 15 grammes (1/2 oz., weight of about 3 soldi) to any of the countries included in the postal union 30 c.; post-card *(cartolina postale)* 15 c.; book-post *(stampe sotto fascia)* 7 c. per 50 grammes; registering *(raccomandazione)* 30 c.

Letters by town-post 5 c.; throughout Italy 20 c. prepaid, 30 c. unpaid; post-cards 10 c.

In the larger towns the post-office is open daily (including Sundays and holidays) from 9 a. m. to 10 p. m.

Telegram of 20 words to Great Britain 10 (London 9) fr., France 4, Germany 5, Switzerland 3, Austria 3 or 4, Belgium 5, Denmark 7 1/2, Russia 11, Norway 8 1/2, Sweden 8 fr. — To America 10 words 50 fr.

In Italy, 15 words 1 fr.; with special haste 5 fr.; each additional word 10 or 50 c. — Registered telegrams may be sent at double charges.

XII. Climate. Health.

Climate. Travellers from the north generally become unusually susceptible to cold in Italy, and should therefore be well supplied with warm clothing for the winter. Carpets and stoves, to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for the delicate, and highly desirable for the robust. Colds are most easily caught after sunset and in rainy weather. Even in summer it is a wise precaution never to wear very light clothing. Flannel is strongly recommended.

Exposure to the summer sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, and spectacles of coloured glass (grey concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Repose during the hottest hours is advisable, and a siesta of moderate length refreshing. Windows should be closed at night to exclude malarious air.

Health. English and German medical men and chemists are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. It may, however, sometimes be prudent, in the case of maladies arising from local causes, to employ native skill.

Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum.

The traveller who has the misfortune to be seized with any serious illness at Naples will find the hotels uncomfortable and very expensive. In such cases the *Casa di Salute* of *Dr. Albani*, professor of physiology at the university, Vico Stretto in Miracoli (pension 12-15 fr. a day, including medical attendance, the inmates being, however, at liberty to employ other medical men), and the *Pensione delle Sorelle della Speranza*, Rione Amedeo, are recommended.

ANCIENT ART,

from the German of

Prof. Reinhard Kekulé.

We store
The sculptured relics of the Past,
And deplore
The beautiful as lost at last.

The traveller whose attention is directed to the treasures of the National Museum at Naples, to the relics of antiquity scattered throughout Southern Italy and Sicily, and who, possibly setting foot on the soil of Attica, finds himself, if favoured by fortune, in the presence of her glorious ruins — has in all probability had his appetite whetted in Rome and there collected such data as he will readily apply to all that presents itself as new to his observation. But even he who turns himself at once to the contemplation of an heritage of antiquity such as that comprised in the favoured regions of Campania and Sicily has the promise of a rich and abundant harvest, if he but know how to prize its fruits.

The National Museum partakes in many of its departments of the same character as the Vatican with its Statue world, and includes many works in marble which have indeed been brought thither from Rome, notably those formerly belonging to the Farnese family. By the careful observer many of the statues will be recognised as repetitions of those already seen in Rome. They belong to the numerous class of copies made from renowned masterpieces, which in the old Roman time were indispensable adjuncts to a display of wealth and refinement. Many of these marbles betray, owing to a certain redundancy and pliancy of outline, a taste peculiar to people of these coasts upon which Nature has lavished her choicest gifts. The exquisite Greek coins remind us that we are in a land that was once the thriving and envied seat of Greek culture: innumerable tripods, candelabra, lamps, braziers, jars, jugs, caskets, bracelets, needles, house and kitchen utensils of all kinds, weapons of warriors and gladiators, the numerous figures in bronze, above all a stately array of some hundreds of wall paintings, unique in the world, indicate with sufficient clearness that here are col-

lected the results of excavations which present as in a mirror a complete and charming picture of ancient life, and that we are in the immediate neighbourhood of Pompeii, Herculaneum, and Stabiæ, long buried at the foot of Vesuvius.

The first impression of purely Greek art the Northern traveller in Italy receives at *Paestum*. The drive through a lonely, insecure country; the picturesque beauty of the ruins and landscape with the glittering sea in apparently close proximity; the melancholy reflection that these proud temples before their decay looked upon a thriving Hellenic city amid the smiles of nature, instead of a fever-stricken pestilential wilderness: all this serves so to excite the susceptibility of the beholder, that he will find the impression produced by these ruins, conspicuously that of the Temple of Jupiter, almost more overpowering than even the spectacle of the Roman forum. There the scale, the solidity and splendour of the edifices, as well as the surpassing wealth of form and sculptured ornament, are imposing. Here the architecture appears externally poor in merely superficial decoration: poorer than it had originally been. The coating of stucco, so fine and firmly set that it gave to the porous limestone a surface smooth as marble, is shattered and weather-stained, the forms themselves have extensively suffered; wind and weather have obliterated the coloured leaves which decorated the heavy collars of the capitals together with all that gay adornment bestowed according to Greek custom. But precisely in this absence of adornment, in a simplicity which brings to view only what is indispensable and essential, does this stern Doric temple with its dense array of mighty columns, with its lofty and ponderous entablature and far reaching projection of cornice, in the clear and simple disposal of the masses, in solemnity and strength of proportion, in beauty and distinctness of outline, present itself as a revelation of the spirit of Greek architecture, which so fills us with amazement that we are apt to overlook the very slight expenditure of material space employed to produce this incomparable impression of grandeur and sublimity. One who has seen the ruins of Paestum will have the more pleasure in examining less impressive mementos of the Greek ages from the city dedicated to Poseidon — the fine monumental paintings from Pæstum in the National Museum of Naples: Warriors departing for the combat whence they are never to return.

The Temple of Poseidon at Pæstum is ascribed to the close of the 6th century B.C. From a far remoter past, however, dates the fragment of art-history which we are enabled to trace in *Selinunto*, although it cannot of course be deciphered on the spot from its ruins alone. The imagination is less severely taxed to supply all that is lost to the beauteous ruins in *Segesta* and *Girgenti*. In Selinunto the effects of earthquake have been so destructive that a clear conception of the temples can only be attained by reference

to the architects' plans and drawings. The sculptures belonging to these temples, brought to light by recent excavations, are to be found in the Museum of Palermo. The oldest temple, usually distinguished by the letter *C*, is that on the Acropolis. This was probably dedicated to Apollo as god of succour, and was erected immediately subsequent to the foundation of the city, an event assigned variously to 651 B.C. and 628 B.C. The neighbouring and most northerly temple of the Acropolis, *D*, presumably sacred to Athena, is scarcely more recent. In the three metope reliefs which belong to the first named temple *C*, scarcely a trace of Grecian beauty is discernible; indeed they are almost ludicrously primitive and rude. And yet they afford an instructive insight into the rudimentary **Sculpture of the Greeks.** Possibly, in the place for which they were designed, aloft between the triglyphs of a Doric frieze, and set in a framework of strong and clearly defined architectural lines, the reliefs may have had a less repulsive effect. But it is curious to observe how the same stage in art which had in architecture attained to an essentially coherent system, primitive perhaps in its severity and unwieldiness, yet conveying the impression of harmony in its completeness, should in the rendering of such figures as would contribute to its architectural ornamentation be beset by a childish restraint and uncertainty of aim; how the same eye that watched over the ordered arrangement of each part and proportion as well as the delicate rendering of each line and ornament of the building, could be content to give representations of mythical events, which, as it appears to us, must have exhibited an aimless and startling conspicuousness and a grotesque vivacity, entailing the disfigurement of the human form and the entire sacrifice of natural proportion. And yet in these characteristics lies the germ of a mighty future, in the religious enthusiasm which animated the artist as he strove to give intelligible expression to the sacred history which he had to relate, in the independence and directness with which he embodied its purport in sculptured forms. Not that we can suppose such scenes to have been altogether new to him. He might have seen them in other places and in earlier times. But he had to mould them anew and from his own individual resources, without available pattern, and without that readiness in execution which the hand can only acquire by frequent exercise. The head of Medusa alone, this earliest figurative expression of destruction and horror, is clearly and unfailingly pourtrayed. To the artist as well as his contemporaries this poverty in execution was not apparent. Their successors were not slow to make far different pretensions. If a kind fate had preserved the single statue of the youthful god that stood in the sanctuary, or at some future time should discover it to us, we should probably be overwhelmed with astonishment at the contrast presented by the statue to the reliefs. At a time when such

reliefs as these were possible, Greek art had already possessed itself of a definite type for the statue of Apollo, and for the youthful form generally, in archaic stiffness, but conformable with the law of nature in shape and proportion; while by constant comparison with nature it continued to gain in purity and truthfulness.

By the same process representation in relief is gradually ennobled. Offences against proportion and drawing are more easily overlooked in relief than in a lifesize work in the round; the susceptibility of the eye moreover is more readily forgotten in the interest excited by the pictorial narration. The monuments of Selinunto are preeminent in the opportunity they afford for observing on the spot what has sprung from these beginnigs. Of the group on the Eastern hill the Temple *F* in point of time is next to those of the Pæan Apollo and of Athena. Then come Temple *G*, likewise dedicated to Apollo, one to Juno *E*, and lastly Temple *A*, occupying the Acropolis. Temple *F* still belongs to the 6th century B.C., a period when the building of the Apollo Temple *G* had begun, to be completed at a later period. The Heræum (Temple of Juno) *E* and the temple *A* date from the middle of the 5th century B.C. or not much later. Two halves of metope slabs have been brought to light which adorned the temple *F* (a god and goddess contending with giants), and four similar slabs from the Heræum are so far preserved that they furnish a sufficiently intelligible representation of Zeus and Hera, Artemis and Actæon, Heracles and the Amazons, and Athena contending with the Giants.

In both metopes from *F* extraordinary clearness and animation again arrest the attention. The impetuous rush of the victorious goddess, the dying agonies of the fallen giant, his head convulsively thrown back, his mouth open and grinning, his utter helplessness, are rendered with a turbulence, and with an expenditure of means, which appear to us very much in excess of what is needed for clear expression, and which simply outrage instead of satisfying one's sense of the beautiful. The two art stages to which these reliefs, and the quaint rudeness of those of the Apollo Temple on the Acropolis belong, offer a certain analogy. In both cases all available means are applied with recklessness and in excess. Those, however, at the disposal of the later artist were infinitely richer and more perfect. While his predecessor had not altogether mastered the forms of art, he had acquired a certain familiarity with them, though at the cost of much toil and trouble; but his power was so new and unwonted that he could not refrain from abusing it. The *Metopae from the Heræum* on the other hand, which mark the maturity of archaic art, show a command of expression ennobled by a fine perception of the beautiful. These qualities declare themselves most felicitously in the two compositions which represent the meeting of Zeus and Hera on Mount Ida and Artemis punishing Actæon.

The expression of godlike serenity and joy which pervades the first scene transcends all similar efforts whether of earlier or later art: while the second is scarcely less admirable from the way in which the unmistakable wildness of the subject is subdued to something like softness by modulation of movement and occupation of allotted space. The technical method employed in the more recent metopes is peculiar. In the antique vases with black figures on a red ground the men are usually black and the women, as far as the body itself is visible, white. Here the indication of the lighter and darker flesh colour of the two sexes has superficially supplied a necessary characteristic. But the perfected art also resorted to this distinction in rendering flesh colour. In the paintings of Pompeii the bronzed, sunburnt bodies of the men form an effective contrast to the delicate and fairer forms of the women. Something of the same kind is found in the metopes of the Heræum. As the entire temple is of tufa, they too are of the same material. Owing to the rugged and faulty nature of the material the architect resorted to a coating of stucco upon which he displayed his gaudy decoration. In the reliefs on the other hand the nude forms of the women are given in white marble. The harmony of the different portions of the reliefs, multiform as they were, was restored by a profuse application of colour, which the purely architectural accessories also required.

These beautiful reliefs, which may appear somewhat primitive in our eyes, are contemporaneous with, or perhaps even more recent than the building and plastic decoration of the Parthenon in Athens. Compared with the works of Attica they exhibit a distinctly different order of art, a Doric fashion of sculpture which we again meet with in the older metopes from Selinunto. At a time when Greek art was in the zenith of its splendour, the Western Hellenes, who like the Greeks of Asia Minor had been once in advance of the mother country, lost their advantage. Magna Græcia and Sicily can boast of no name comparable with those of Phidias and Polycletus. The reliefs of Selinunto have more in common with the works of Polycletus, than with those of the Attic school. In the National Museum at Naples there is a fine reproduction of the *Doryphorus* of Polycletus, from which we learn what DORIC PELOPONNESIAN sculpture was at its best; in like manner the Farnese *Head of Juno* (p. 67), surpassing all similar conceptions of the goddess in majestic severity and repressed energy, fitly affords an idea of the masterpiece of Polycletus. In a well known passage in his history of art, Winckelmann describes perfect beauty as twofold, as having a double grace: the one as winning, — 'she descends from her eminence, revealing herself to the observant eye with a suavity devoid of self abasement: she is not over anxious to please, but would not be overlooked'. The other is self satisfied and would be sought rather than court attention, — 'she holds converse only with the wise, appearing to the populace inimical and morose, she locks

within her breast the soul's vibrations and nearly attains to the blessed repose of the divine nature: and thus according to ancient writers the greatest artists sought to pourtray her'. To those who know how to observe will be revealed beneath the morose solemnity of this Farnese Juno an impressive picture of godlike repose and majesty.

The OLD ATTIC SCHOOL is represented in Naples by the group of the tyrant slayers *Harmodius and Aristogiton* (p. 67), a copy of that work of *Antenor* which stood in the market-place at Athens. The two Athenians rush to the attack, the sword of the younger being raised to strike; the older of the two (the head of this figure does not belong to it, the original was bearded) is at hand to protect his brave comrade, as soon as the time comes for him to interfere; and here the words of the great authority already quoted, in reference to the attributes of a severe style, are applicable: 'The drawing was impressive but hard, powerful but devoid of grace. The force of expression detracts from the beauty'... 'Art was hard and severe as the justice of the time which punished the most trifling offence with death'. Those who can retain in the eye a correct impress of forms may compare the two metopes of Temple F with this Attic group of the murder of Hippias. The same violence of action and rendering of form are observable in both. But the reliefs appear wild, almost disordered and devoid of beauty beside the symmetrical accuracy and precision, the concentrated power, the beautiful flow of lines in the group of statues. Farther, a comparison of the finest metopes from the Hera temple with this and other Attic works will give an insight into the various phases of subtlety and grace which find a place in the collective Greek character. Above all, such a comparison will direct attention to the widely differing conditions requisite for the execution of reliefs intended for architectural decoration from those imposed upon the author of a self contained work in the round on the grandest scale. This distinction must neither be overlooked nor too lightly estimated.

Though in the National Museum there may not be found any very pure or important example of the Attic school of Phidias' time, a succeeding school is most happily illustrated by the *Orpheus Relief* (p. 70). Orpheus is permitted to bring his consort Eurydice out of Hades and to restore her once more to the light of the sun on condition that he shall not look upon her during the passage. He has failed to fulfil this condition. Hermes, the conductor of departed souls, with gentle measured gesture takes the hand of Eurydice to consign her anew to the realm of shades. In contemplating this composition, beautiful in its simplicity as it is, hope and dismay alternately possess us. The advance of the train, Orpheus in the act of casting the fatal glance, the confiding communion of man and wife are quite unmistakable, as well as the interruption of their progress and the subsequent return of Eurydice. And here we may

pause to wonder how antique art could present powerful effect clothed in persuasive beauty, or, if subdued, yet with striking expression: and with what a modest expenditure of means she could assert 'this noble simplicity and grandeur of repose'. Even in its own time this work must have enjoyed a considerable reputation, as replicas are still to be seen in the Villa Albani at Rome and in the Louvre at Paris. The Neapolitan example is the most beautiful, and the severest too, of those extant. It may be remarked, by the way, that the inscriptions introduced, though they may be correct in the explanation they give, must be of doubtful antiquity. — By far the greater number of sculptures in Naples belong like those in Rome to a more recent period of Greek art. The prostrate *Amazon* stretched out in death, a *Dead Persian*, a *Dead Giant*, and the *Wounded Gaul*, which will be readily recognised from its resemblance to a master-piece of the Pergamenian school, the Dying Gaul in the Museum of the Capitol (the so-called dying gladiator), are parts of a votive offering of King Attalus of Pergamum at Athens, of which single figures are to be seen in Venice and in Rome.

The colossal group of the so-called *Farnese Bull* (p. 66), which brilliantly represents the RHODEAN SCHOOL, is more likely to arrest attention. This group will produce a powerful impression upon most beholders, and this not by force of its material bulk alone. The effect would have been even more impressive, had the work of restoration been successful, particularly in the standing female figure. It will be worth our while to analyse the nature of this effect, as well as the forces which contribute to it. An occurrence full of horror is presented to our view. Two powerful youths are engaged in binding on the back of a furious bull the helpless form of a woman. The mighty beast is plunging violently, and in another moment will be away, hurrying the burden he is made to bear to the terrible doom of a martyr. As soon as we have attained to an accurate conception of what is passing before us, horror and dismay rather than pity take possession of us. What impels the youths to the deed? How is it that they are allowed to effect their purpose undisturbed? The answer is to be found outside the work itself. Antiope, expelled by her father, has given birth to Amphion and Zethus and abandoned them. The sons grow up under the care of an old shepherd. Antiope has yet other sufferings to endure at the hands of her relation Dirce who maltreated her. Dirce wandering on Mount Cythæron in bacchanalian revel would slay the victim of her persecutions. She bids two young shepherds bind Antiope to a bull that she may thus be dragged to her death. The youths recognise their mother before it is too late: they consign Dirce to the doom prepared for Antiope. The ancient Greeks were familiarised with this myth by a celebrated tragedy of Euripides; the subordinate work on the base, the mountain god Cythæron decked with Bacchic ivy, and the Bacchic Cista on the ground,

would help to recall all the minor incidents of the story. A doom pronounced by the gods is executed; the fate Dirce had prepared for another recoils upon herself. But all this, or at least as much as will suffice for a satisfactory understanding of the work of art as such, cannot be gathered from the work itself. In the Orpheus relief we recognise without extraneous aid the separation of two lovers calmly resigned to their fate, their severance by the conductor of souls. An acquaintance with the exquisite legend will merely serve to enhance the thrilling emotions evoked by the sculptured forms. The Bull will excite our abhorrence if the story be not known to us; while the knowledge itself and such reflections as it would suggest could scarcely reconcile us to the cruelty of the deed, nor help us to endure without something akin to petrifaction these moments of horror. But when our thoughts are sufficiently collected to allow of our realising the event, we are again lost in admiring wonder at the aspiring courage, at the command of all artistical and technical resources possessed by the author of this sculpture which uprears itself with such unfaltering power. The base is adorned with suggestions of landscape and appropriate animal life more elaborately than was then usual in works of this kind, although analogies are not wholly wanting. But the landscape, the figure of the mountain god Cythæron, together with all minor accessories, are far surpassed in interest by the principal figures and their action. The lovely feminine form of Dirce vainly imploring the powerful youths whose utmost exertions scarcely suffice to restrain the infuriated beast, the vivid reality of the whole scene, the artistic refinement in the execution have scarcely yet been sufficiently admired. We readily concede to one like Welcker, who brought the finest perceptions to bear on the exposition of antique art, 'that it is impossible to attain to the highest excellence in any particular direction without at the same time postponing one or other consideration of value'. That which was esteemed as the highest excellence, the goal which must be reached at the cost of all other considerations has varied with successive epochs of Greek art. In the present case repose and concentration are sacrificed to the overwhelming effect of a momentary scene. Even at a time when restoration could not have interfered with the original design, the impression of a certain confusedness must have been conveyed to the spectator, at least at the first glance. It is eminently characteristic of this group 'that it powerfully arrests the attention at a point where an almost wild defiance of rule declares itself. The contrast presented in the scene — the terribly rapid and unceasing movement as the inevitable result of a momentary pause, which the artist with consummate boldness and subtlety has known how to induce and improve, give life and energy to the picture in a wonderful degree'. But Welcker himself, from whom these words are borrowed, reminds us how this group first arrests

attention 'by the uncommon character of its appearance'. The group of the Bull assuredly displays excellences which belonged to the antique of every epoch, especially the intuitive perception that truth in the sphere of art is not identical with an illusory realism. The conception of this group proceeds from a complete apprehension of the subject to be embodied. But this fulness of apprehension is derived from the Tragedy. From the very beginning plastic art and poetry have been as twin streams springing from one source and flowing separately, yet side by side. Often indeed their waters have met and mingled. But it was long e'er the tide of poetry seeking a separate channel helped to feed the sister stream. The scene presented to us by this Farnese group was illustrated by Euripides long before its embodiment by plastic art in his tragedy, where Dirce's death is related by the messenger. The artist found material for his inventiveness at hand, which his fancy, passionately stimulated, presently endowed with plastic form and life at a moment which promised 'an uncommon appearance', a majestic and overpowering effect which should command astonishment and admiration. We have already attributed the Farnese group to the Rhodean School in speaking of the origin and development of art. It was the work of two sculptors Apollonius and Tauriscus of Tralles in Asia Minor; for, according to the Roman author Pliny, the group is identical with one by these artists which was brought to Rome from Rhodes, and in all probability found its way thence to Naples. — The colossal group of a man who bears away the dead body of a boy on his shoulders is usually ascribed to the Rhodean School. It has been described as Hector with the body of Troilus. But the corpse of a beloved brother saved from the battle-field would hardly be seized in such fashion. It would rather appear to be that of a victim borne away in triumph by a ruthless victor.

In Naples we have a number of instructive examples of the two styles which are frequently designated as an antique Renaissance, the New-Attic School, and the School of Pasiteles; of the latter in the bronze figure of *Apollo playing the Lyre* from Pompeii, and in the archaic simplicity of the affecting group of *Orestes and Electra;* of the former in the *Vase of Salpion*, or better still in the *Aphrodite from Capua*, the so-called *Psyche*, and similar works. In Naples abundant opportunity will be found for continuing the study begun in Rome of the heroes of an ideal world, of portraits, sarcophagus reliefs, or whatever else may especially engage the attention. Probably, however, curiosity and interest will be most excited by the appearance of antique paintings from Pompeii and the neighbouring cities of Campania buried at the foot of Vesuvius.

The history of **Greek Painting** presents a problem difficult of solution. Happily we have outlived the superstition that the people amongst whom the Parthenon arose, and who gave birth to a sculptor such as Phidias, should have contributed in painting

nothing worthy of record. What we most desire, however, is still wanting. We are not in possession of any work by a master of the art; but only of the products of a subordinate and mechanical art, and these only from a single and comparatively recent period.

The greatest painter of the older time — and probably one of the greatest artists of all times — was POLYGNOTUS, a native of Thasos. He lived for the most part in Athens, where he was presented with the rights of citizenship, and was, though a contemporary of Phidias, his senior. As Phidias was a favourite of Pericles and employed by him, it would appear that Polygnotus was a protégé of Cimon. Pausanias, the Greek author of travels (in the time of Antoninus), had seen two large paintings by Polygnotus covering the wall in Delphi, and has minutely described them. In the one the fall of Troy was represented, in the other scenes from the nether world. In the first the Trojan Cassandra is the centre figure. Ajax has offered violence to her: she sits on the ground, in her hand the image of the insulted Athena; around her the Greek heroes are sitting in judgment upon Ajax. In the background is the citadel of Troy, the head of the wooden horse reaches above its wall, which Epeios, the builder of the horse, is about to demolish. Right and left of the central group are scenes of destruction; heaps of the slain, the savage Neoptolemus still persisting in his work of slaughter, captive women, and terrified children; nor were more inviting scenes wanting. Close to the captive Trojan women Aethra was seen, the liberated slave of Helen, and farther back the tent of Menelaus is taken down and his ship equipped for departure. On the other side of the picture was recognised the house of Antenor, which the Greeks had spared, while he himself and his family make ready to quit their desolated home and depart for foreign lands. Thus the entire centre of the composition has reference to the crime committed after the conquest, which called aloud for punishment by the gods; these scenes of death and horror were enclosed at the extremities by more peaceful incidents — the horror of the lower world whose shades envelope renowned heroes and heroines; Odysseus compelled to descend to the abode of the departed — all this Polygnotus combined in one grand picture, skilfully alternating peace and the torments of hell, prodigious ghastliness and tender grace. Polygnotus has not only embodied in these pictures the mythical matter with which religious rites, epic poem, vulgar tradition and humour, as well as the earlier works of plastic art, could furnish him; not only had he animated this material with captivating motives strongly appealing to the beholder's imagination; but he had, as may still be recognised, while painting, asserted his power as a poet and supplied much that was original in the realm of fancy. The technical means at the disposal of Polygnotus were so limited, so simple and antiquated, that in the Roman times admiration of his pictures was ridiculed as a con-

ceit of dilettantism — just as at one time it was customary to scoff at the admirer of Giotto. Nevertheless with these simple means, Polygnotus could express himself with so much clearness, so nobly and sublimely, that Aristotle boasted of him that his forms were more noble and grander than were commonly seen in life, while the painter Pauson presented men worse than they really were, and Dionysius was true to nature. Having regard to these separate qualifications he suggested that the youthful eye should receive its impressions from Polygnotus and not from Pauson. In later times the beauty of Polygnotus' pictures continued to charm: in the second century A.D. his Cassandra supplied an author of refinement and penetration, like Lucian, with the material for a description of feminine beauty.

While the fame of Polygnotus and his contemporaries rested principally on wall paintings, later critics would maintain that those of his successors who first produced artistic effect in portable pictures were the only true painters. As the first painter in this sense the Athenian Apollodorus may be named. The work which he began was completed by Zeuxis of Heraclea and Parrhasius of Ephesus. We still possess a description by Lucian of the Centaur family by Zeuxis. The female Centaur reclines on the grass, the human upper part of the body being raised and supported by the elbow. One of her two infants she holds in her arms giving it nourishment in human fashion; the other sucks as a foal her teats. The male Centaur looks down from above. He holds in his right hand a lion cub which he swings over his shoulder as if jokingly to frighten his young ones. 'The further excellences of the picture,' modestly continues Lucian, though evidently an accomplished connoisseur, 'which to us laymen are but partially revealed, which nevertheless comprise the whole of art's resources, correct drawing, an admirable manipulation and mingling of colour, management of light and shade, a happy choice of dimension, as well as just relative proportion of parts to the whole; the combined movement of the composition — these are qualities to be extolled by one of art's disciples who has mastered the subject in its detail'. This eloquent description by Lucian has been made the subject of a spirited drawing by Genelli. Unfortunately no such record of Parrhasius' works remains. The credit of having first applied symmetry, i. e. probably the systematic regard for the proportion recognised by later leaders in art, to painting, is claimed for Parrhasius, as well as delicacy and grace in the artistic rendering of the countenance and hair. He is said, too, to have been supreme in the management of contour. But in later times Parrhasius was esteemed simple as a colorist compared with Apelles.

The authors to whom are ascribed most of the notices of painters that we possess, distinguish different schools. The Helladic School included the painters of Athens and those of the mother

country of Greece along with those of Sicyon. But owing to the preeminence achieved for Sicyon by the painter Eupompus, the Helladic school was again subdivided under the title of *Sicyonic* and *Attic* or *Attic-Theban*, after certain artists of these schools. To this, or these schools rather, was opposed the ASIATIC (Ionic). *Pausias*, whose name is known to us by Goethe's exquisite poem, was one of the Sicyonian School, and, so it appears, was that spirited painter *Timanthes*. His best known work is his Iphigenia. She stood at the altar ready to be sacrificed, surrounded by the heroes of the Grecian camp, in whose persons, according to the character of each and with due regard to appropriateness, was pourtrayed every degree of mental anguish. Agamemnon himself veiled his head. *Nicomachus*, *Aristides*, *Euphranor*, likewise renowned as sculptor and master of heroic representation, and *Nicias* the friend of Praxiteles belong to the Theban-Attic school. Amongst the pictures of Aristides was one of a woman wounded during the siege. She is dying while her infant still clings to her breast. In the expression of the mother's countenance could, it was thought, be read the fear lest her blood should be mingled with the milk the child was sucking. — The most brilliant master of the Ionic school — though he had had the advantage of studying his art in Sicyon — the most renowned indeed of the painters of antiquity, was APELLES, the contemporary of Alexander the Great, and incomparable in his power of expressing grace in all its forms. As yet we are not in possession of any distinct clue to the character of his most esteemed works, of Artemis, with her band of attendant Nymphs clustering around her, hurrying to the chase, nor of Aphrodite rising from the sea. We are more fortunate in the instance of two younger painters, *Aëtion* and *Timomachus*. Of the nuptials of Alexander by Aëtion we have again a masterly description by Lucian, with which all are acquainted who have seen the beautiful Raffaelesque composition in the Palazzo Borghese at Rome. The Medea of Timomachus is to be traced in a series of imitations or reminiscences, on monuments of different kinds, but most remarkably in a mutilated picture from Herculaneum, and again in another perfectly preserved from Pompeii.

The services thus rendered us by the Campanian towns in bringing to light the works of Timomachus encourage us to hope that they may be repeated in the case of other Greek celebrities. It is in fact concluded with a considerable show of probability that in the Pompeian representations of the liberation of Andromeda by Perseus are to be recognised influences of a picture by Nicias. It has frequently been attempted with much pains, and with aid of more or less audacious assumptions and combinations, to contrive copies of these renowned Greek masters, and when after all it has been found that such efforts are for the most part vain and futile, it has been urged in explanation of the failure that our acquain-

tance with celebrated cabinet pictures is too limited. We must, then, however unwillingly, accept the conclusion that anything more than a very qualified belief in Pompeian pictures is impossible. They are invaluable as a clue to many qualities which were common to the painting of antiquity; invaluable, too, because they assuredly possess, in obedience to the unvarying traditions of antique art — which having taken a theme in hand would work it out to the last possible variation — a wealth of imagery and redundance of lineament which connect them more or less closely with the works of the great masters. But it is scarcely to be wondered at that the authenticity of copies from celebrated cabinet pictures of the best period should be so rarely established, or wear even the appearance of probability; it were a wonder indeed if so much could be accomplished.

Demosthenes reminds his countrymen in scathing words how in the palmy days of Athens the noblest edifices were erected in honour of the gods, while the dwellings of the most distinguished Athenians were simple and inconspicuous as those of their neighbours. Even at the time these words were spoken a change had come over Greek life. For the stern sublimity of the creations of an earlier time, Art had substituted a milder and more effeminate type of divinity, nor did she now disdain to enter the abodes of men. The splendour which had been reserved for the gods, now found its way into private dwellings. What at first had been a bold innovation and an exception, presently grew into a universal requirement. From the epoch of culture inaugurated by Alexander onwards, sculptor and painter alike contributed to the artistical beauty and sumptuous adornment of dwelling-houses. Inventiveness, displayed in the designing and ornamentation of household furniture of every kind, followed as a matter of course, and though in Athens and Hellas expenditure in this way remained moderate, in other great cities, as Alexandria in Egypt and Antioch in Syria, artist and handicraftsman alike vied with the wealth and luxury of the inhabitants, not only in beautifying the cities externally, but in lavishing upon the dwelling-houses of the rich the utmost attainable splendour. Plans were extended and adapted to the employments and highest enjoyment of life; floors, walls, and ceilings were arranged and decorated in ever new and varying style. Then decoration in stucco and painting was supplemented by mosaic work which enlivened the floors with an effect as charming as that of painting; nor was it long restricted to the floors. Along with other elements of culture the Roman world had borrowed from the Greek the beautifying of their houses, and as movement is never absolutely suspended, this taste received in Roman times a farther impetus in its original direction. We may safely assume, however, reasoning from analogy, that it departed farther and farther from the purity and harmony of the Greek pattern.

In the picture which **Pompeii** presents as a whole we see the last trace of that combined art and beauty which with the later Greeks permeated life in every vein and in all its phases: a feeble and faded picture it must remain, however active the fancy may be investing it with attributes belonging to Hellenic art in the zenith of its splendour. From an earlier period, when the influence of the Greek was more directly felt, we have not received much from Pompeii that is instructive. The general impression is derived from the restorations consequent on the earthquake of the year 63 A.D. The great mass of decorations is the work of the sixteen years intervening between A.D. 63 and the town's final destruction in A.D. 79, and was in the newest fashion then prevailing in Rome, but necessarily on a scale commensurate with the resources of a provincial town. As the Roman senate had ordered the rebuilding of the town, the pay of handicraftsmen would doubtlessly be attractive enough. The houses were made habitable with the utmost despatch and received their decorations with the same haste. It is impossible but to believe that the greater number of houses were thus completed by a comparatively small number of masters with their staffs of workmen. They had their pattern books for the decoration of entire rooms and walls, as well as for simple pictures, and they resorted to these pattern books more or less according to their need or fancy. The favourite motives and forms were so familiar to them that they had them literally at their fingers' ends: with incredibly certain and facile hand, and without concerning themselves about means or method, they fling their gaud and glitter over the naked walls. And very captivating is this stirring picture-pattern world which moved obedient to their will. Vistas of airy fantastical forms architecturally disposed and decked with wreaths and garlands delusively mask the narrow limits of the allotted space; while, by way of completing the illusory effect of this mock architecture, graceful figures move in the midst, or from the open window look in upon the chamber. Arabesques, sprays and borders of foliage and flowers, and garlands gracefully enliven and divide the walls; while in the midst of the enclosed spaces, from a dark background, figures single or in pairs stand out in dazzling relief, and whether winged or otherwise are always lightly and surely poised. Here and there lovely maidens are seen dancing in mid air; Eros tinkles on the strings of the lyre which Psyche holds; Satyrs and Nymphs, Centaurs and Bacchantes, female figures with candelabra, flowers and fruits people this airy realm of fancy. Separate pictures at intervals engage the attention. They tell the story of the handsome but unsusceptible Narcissus, of Adonis the favorite of Aphrodite, whose early loss the goddess bewails with Eros, of Phædra's shameless passion for Hippolytus; the loves of Apollo and Daphne, of Ares and Aphrodite, Artemis and Actæon, Ariadne abandoned by Theseus, the story of Leda, the life and pursuits of

Bacchus and his followers, of the god finding the forsaken Ariadne, and of Satyrs pursuing Nymphs. Scenes of terror, too, there are: Dirce bound to the Bull, Medea meditating the murder of her children, the sacrifice of Iphigenia — but even these are rendered with an effect of sensuous beauty so entrancing that they are lost in the gladsome world of exuberant life about them. Mere tragedy, mere convulsive effort, acquired no enduring power over the senses: they are rather beguiled by the remembrance of some captivating legend, some transient impulse, a throb of compassion, which infuse a wholesome element into pictures abounding with expressions of rapturous delight. Where passion exerts itself it is but for the moment — the power of love for good or evil, the beauty of the human form, moments of bliss whether of mortals or the immortals — such is the material for an ever recurring theme. Bits of landscape, houses with trees, rocks, or a grotto on the strand are suggestive of idyllic delights. And around these more conspicuous figures are grouped an accompaniment of small friezes with pictorial accessories grave and gay, still life, animals and incidents of the chase, pygmies, masks, fresh fruit, and household vessels.

The liveliest impression is made by the best examples of figures separately poised on the walls. Curiosity is most excited by the separate pictures; they are the last remnant of the historical painting of the old world. They cannot, however, enable us to form a just estimate of the works of the greatest ancient masters. If genuine and adequate copies of celebrated cabinet pictures from the best period were to be found amongst Pompeian decorations it would be by an accident altogether exceptional and capricious. The artist-bands who subsequently to the earthquake of A.D. 63 pushed their work so easily and so rapidly had neither these cabinet pictures nor the genuine and adequate copies to guide them, but simply the drawings of their pattern books.† Thoroughly trained as they were mechanically to the work, they turned their sketches to the best possible account, transferred them on the required scale, making additions or omissions as the case might be, varying, modi-

† There have been long standing differences of opinion about the mechanism of painting practised in Pompeii. A solution of the problem is the result of researches conducted by the painter O. Donner (in a work published by Helbig, entitled 'Wall paintings of the cities of Campania destroyed by Vesuvius', Leipsic 1869). According to this authority it is certain that the greater number of the pictures as well as wall decorations were painted in fresco, i.e. upon a newly prepared and moistened surface — and only in exceptional cases and as a makeshift upon a dry ground. Conclusive evidence of this is afforded by the presence to which Donner refers of so-called Fresco-edges, i.e. of spots where the newly prepared surface came in contact with what was already dry.

The surface intended for the reception of colour was prepared by the painters of antiquity with such care that it retained the moisture much longer than in recent times has been found attainable. They were thus enabled to cover large wall spaces without interruption and in this respect had a considerable advantage over us moderns.

fying and curtailing, as necessity, fancy, and the measure of their capacity might prescribe. The enclosed pictures which in graceful inventiveness and execution often enough surpassed the forms occupying the open spaces, cannot be considered apart from the general decoration with which in manner and method they are identical. They betray moreover in spite of all that is beautiful and admirable about them, symptoms of degeneracy; just as the wall decorations of Pompeii descending from elegance to the rrivialities of mock architecture exhibit a degeneracy which must not, however, be regarded as in herent in the art of which we see here but a feeble reflection. Thus we learn that the way from the great painters of Greece to the wall pictures of Pompeii is neither near nor straight, but long and too often hard to find. Many of the forms and groups so gracefully poised in the open wall spaces may in their origin have reached back so far as to the happiest period of Greek art; it is also possible, that, when framed pictures were for the first time painted on the walls of houses in the epoch of Alexander, or at whatever other period this style of decoration came into vogue, celebrated easel-pictures were copied or laid under contribution. The designers of the pattern books may have betaken themselves to a variety of sources, they may have appropriated and combined, as old and new patterns, entire decorations together with separate figures and finished pictures. Like the pattern books for the sarcophagus reliefs they must have been full of ideas and motives derived from an earlier and nobler art. And as wall painting is more akin to high art we may encourage the hope that patient research will often be rewarded by discovering — as hitherto amidst a tanglement of conflicting evidence — not the works themselves of the great masters, but those traces of their work which we so eagerly seek. In Pompeii, however, we learn the necessity of caution, for we there find examples of a much earlier style of decoration than the 'Pompeian'.

No one could overlook the solemn dignity of aspect which make the *Casa del Fauno* conspicuous amidst the mass of habitations in Pompeii. Here beauty reveals itself in column and capital, cornice and panelling, favorably contrasting with the gaudy frippery of a fantastical mock architecture with its pictorial accompaniments. The wealthy family which occupied this mansion may have rejoiced in the possession of many a costly cabinet picture. But at the time the house was built it was not yet the custom, or it was not the owner's pleasure to follow the newest fashion. In their place a complete series of the finest mosaics formed a part of the general decoration of the house. These are still partially preserved and to be seen on the spot. Here the celebrated *Battle of Alexander* was found, grand in composition, and a genuine example of high art, in which we recognise once more the magic touch of Greek genius: how with the simplest possible means the loftiest excellence was

achieved; here, too, we gain an insight into the method pursued by the great painters in their works. A very different and far grander art declares itself in these mosaics than in the wall paintings. The other mosaics found in this mansion also rank high in point of beauty as well as in precision and purity of drawing, and owing to the difficulties of reproduction in mosaic consequent on the nature of the material the fact becomes doubly suggestive that in effectual and complete mastery of drawing there is nothing in the whole range of Pompeian pictures to surpass the border of masks, garlands, foliage and fruits of the Casa del Fauno or the mosaics attributed to the artist Dioscorides. But we may well delight in the air of cheerful airy grace pervading these pictorial decorations of Pompeii, in this precious heritage of Grecian — and in part old Grecian — life and beauty which a licentious posterity has scattered over its dazzling walls.

Whoever has had eye and sense alike familiarised with the wonders of antique art will be richly repaid by a visit to **Athens**, the venerable city of Pericles and Phidias. Here, in spite of the ravages of time, he will find the fulfilment of his cherished desire. For he is in the home of all that is most noble and precious, of what Rome and Naples had afforded him but a glimpse and a foretaste. There is not a fragment, whether bearing inscription or relief, to be picked up on the Acropolis of Athens that does not tell how religion, art, and civic life were constantly interwoven; how deeply they were rooted in their native soil. And on the loftiest summit of this castle rock, towering above all surrounding objects, there yet stands the most strikingly impressive and splendid record of this composite life, a witness of the time when the Attic people were at the height of their prosperity and their greatness — the *Parthenon* of Pericles, having an import in its ruins which elevates and engrosses the soul.

The Doric structure is in its general scope very much what we see in Pæstum, only of finer material, purer form, and more uniform completeness. Thought and feeling are distinctly traceable in the simple and beautiful proportions of the Poseidon Temple, though in a guise somewhat primitive and harsh. We are impressed by the dense array of stout columns, and never doubt their power to sustain with their broad capitals the weight of ponderous entablature and roof imposed upon them. In the Parthenon a forest of pillars rear themselves above the majestic flight of marble steps which separate and lift the building from the earth 'which slender, but stalwart seem to defy the impending burden'; 'and this burden itself, the entablature and roof, is so richly elaborated, so forcibly projected, is so harmoniously adjusted in its proportions to the structure beneath, that the conflict between burden and bearer which in earlier times was so apparent is here no longer

recognised as conflict. The more intently we gaze, the more are we impressed as with the glories of Nature; above all in the structure as a whole we behold not only the enchantment, but the entire solemnity of beauty, and as we endeavour to analyse this effect, it resolves itself into wonder that the mind which controlled the shaping of each part should yet have failed to endow the mighty unit with the talisman of life'. We may not indeed recognise the hand of ICTINUS in the building; but by a comparison with the temple now known as that of Theseus, intrinsically beautiful as it is, we see plainly enough with what good reason the work of this master was highly prized; we can participate, too, in the admiration for MNESICLES, the architect of the *Propylaea*. The genius of Phidias was associated with that of Ictinus. The creations of his hand are to be seen in pediment, metopes and interior frieze — wherever sculpture would be admissible or could be called into requisition. In Athens herself, too, enough remains to convince us of the force and richness of these sculptures. But instead of the goddess herself who stood in her shrine, colossal in size and wrought in gold and ivory, we have an unfinished statuette only, probably once rejected as a failure, which at best can but convey in the vaguest possible manner an idea of the mere material characteristics of the original statue without affording a glimpse of its amazing beauty and richness.

Besides the works of the great masters, besides *Propylæa*, *Parthenon*, *Erechtheum* and *Temple of Victory*, besides the *Theseum* and the elegant *Lysicrates Monument*, the *Sepulchral Reliefs* which form so large a part of the Athenian collections, and which by the Dipylon afford a distinct picture of an Athenian street of tombs or Attic cemetery, claim our attention. They perhaps show most clearly how every class of the Athenian community was possessed with a sense of the beautiful; how the obscurest handicraftsman, though he might not soar on the wings of genius, still might in time come to share his acquisitions. Amongst these sepulchral reliefs are single examples of considerable antiquity, such as the stele of Aristion which bears his portrait, attired as warrior in full armour. The majority belong to the 4th century B.C. and a time shortly ensuing. Amongst other particulars the sepulchral relief records the manner of the deceased's death. Thus the youthful Dexileus, who fell in glorious battle at Corinth in B.C. 394, is represented fighting on horseback. The most prevalent style, however, is that of the so-called family-scenes. They are indeed family pictures, but not of everyday or indifferent moments. Separation and sorrow are expressed in gentle and temperate, but unmistakable manner. Husband and wife, father and mother, parent and children and relations offer the hand in parting; and when on the grave of a matron or maiden a festive scene is introduced, a reference to death was never very remote.

But just as in Athens we are made sensible that classic art is not a mere historical phenomenon like hundreds of others, but has a definite retrospective value which cannot be ignored, there it is that our regrets for all that is lost or destroyed must be most profound. Even now we are linked by a thousand invisible chains to the inspired achievements of the foremost Greeks. Travel and life in these southern lands will tend not a little to awaken and foster the conviction that we should do ill to sever these bonds. He to whom this conviction remains, even though it be the solitary fruit of his travel, will have little occasion for regret.

1. From Rome to Naples by Railway.

Two main roads lead from Rome to Naples: one along the coast by Terracina (R. 2), the ancient *Via Appia;* the other through the valley of the Sacco and Garigliano, the *Via Latina;* both uniting near Capua.

The RAILWAY, completed in 1862 (163 M. in length), is now the most important means of communication between Central and Southern Italy. Duration of journey 7¼-10 hrs.; fares by the through trains, 34 fr. 25 c., 23 fr. 50 c.; by the ordinary trains, 28 fr. 75, 19 fr. 90 c., 14 fr. — Comp. p. xviii.

The finest views are generally to the left.

Soon after leaving the city, the train diverges from the Cività Vecchia line. On the right rise the arches of the Acqua Felice and the Acqua Marcia, and beyond them are the tombs of the Via Appia. The Sabine and Alban mountains rise on the left. Stations: 9 M. *Ciampino*, where the line to Frascati diverges; 11 M. *Marino*; 18 M. *Albano*, 2 M. from the town. (See *Baedeker's Central Italy.*) To the right we obtain a glimpse of *Monte Circello* (1771 ft.; p. 13), rising abruptly from the sea; nearer are the Volscian Mts. — 20½ M. *Cività Lavinia*, the ancient *Lanuvium*.

26 M. **Velletri** (**Locanda Campana*, **Gallo*, each with a Trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, is famous for its wine (pop. 16,300). It stands picturesquely on a spur of the *Monte Artemisio*, nearly ½ M. from the station. The streets are narrow and crooked. Velletri is the residence of the Bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands a beautiful and extensive view. Diligence from Velletri to Cori, see *Handbook for Central Italy;* to Terracina, see p. 11.

The train passes between Mte. Artemisio and Mte. Ariano (Alban Mts.) on the left, and Mte. Santangelo and Lupone (Volscian Mts.) on the right, and turns E. towards the valley near the Mte. Fortino, in which lies —

35⅓ M. *Valmontone*, a small town on an isolated volcanic eminence, possessing a handsome château of the Doria Pamfili.

The train now enters the valley of the *Sacco*, the ancient *Trerus* or *Tolero*, and skirts its left bank, running parallel with the ancient *Via Latina*. This well-cultivated valley, bounded on both sides by mountains rising to a height of 4000 ft., was the ter-

ritory of the Hernici (see below). To the right *Monte Fortino*, picturesquely situated on the hill-side.

40½ M. **Segni,** the *Signia* of the Romans, founded by the last Tarquin with a view to keep the Volsci and Hernici in check, and still possessing huge remnants of the ancient walls and gateways, is a very venerable place, situated on the hill to the right, about 5½ M. from the railway.

46 M. **Anagni** *(*Locanda d'Italia)*, once a flourishing town, and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (omnibus 1 fr.). Here, on 7th Sept. 1303, Pope Boniface VIII., then considerably advanced in years, was taken prisoner by the French knight Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards. The **Cattedrale di S. Maria*, a well-preserved edifice of the 11th cent., and pure in style, is adorned with a mosaic pavement by the master Cosmas, and in the crypt with ancient frescoes. The treasury contains vestments of Innocent III. and Boniface VIII.

The next towns, with the imposing ruins of their ancient polygonal walls, are also situated on the hills at a considerable distance from the line. This is the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulae*, which allied themselves with Rome and Latium in B. C. 486, but were subjugated by the Romans, after an insurrection, in B. C. 306. The environs of these towns are extremely picturesque, but enquiry should be made as to the state of the country, which is still somewhat unsettled.

49½ M. *Sgurgola* (from which Anagni may also be reached: 4 M.) is a village on the hill to the right, above the Sacco; still higher is *Carpineto*.

55½ M. *Ferentino*. The town lies on the hill (1450 ft.) to the left, 3 M. from the line.

Ferentino *(Hôtel des Etrangers)*, the ancient *Ferentinum*, a town of the Volsci, afterwards of the Hernici, was destroyed in the 2nd Punic War, and afterwards became a Roman colony (pop. 10,200). The ancient polygonal town-wall is still traceable throughout nearly its whole circuit; a gateway on the W. side especially deserves notice. The castle, whose walls now form the foundation of the episcopal palace, occupies the highest ground within the town. The *Cathedral* is paved with remains of ancient marbles and mosaics. The font in the small church of *S. Giovanni Evangelista* is ancient. Interesting antiquities and inscriptions will also be observed in other parts of the town.

Higher up among the mountains, 9½ M. from Ferentino, and about the same distance from Frosinone (see below) and Anagni, lies the town of **Alatri,** the ancient *Aletrium*, picturesquely situated on an eminence, and

presenting an admirably preserved specimen of the fortifications of an ancient city. The *walls of the castle, constructed of huge polygonal blocks, are still entire; the gateway attracts special attention on account of the stupendous dimensions of the stones of which it is composed. The town with its gates occupies the exact site of the ancient town. Below it the direction of the walls may be traced. The town and castle were provided with an aqueduct, a work which testifies to the skill in hydrodynamics attained in ancient times, as the water must have been forced upwards from the valley from a depth of 330 ft.

At a distance of 3 M. is the famous *Grotta di Collepardo, extending upwards of 2000 ft. into the limestone rock, with beautiful stalactites. About 3/4 M. farther is observed an extensive depression in the soil, called *Il Pozzo d'Antullo*, several hundred yards in circumference and 200 ft. in depth, overgrown with grass and underwood.

On a hill, about 5 M. to the S. E. of Alatri, is situated **Veroli**, the ancient *Verulae*, from which a road leads to Isola and Sora (p. 188).

60 1/2 M. *Frosinone.* The town (Locanda de Matteis; pop. 9300), situated on the hill, 2 M. from the railway, is identical with the ancient Volscian *Frusino*, which was conquered by the Romans in B. C. 304. The relics of walls and other antiquities are scanty, but the situation is very beautiful.

70 M. *Ceccano.* The village is most picturesquely situated on the hill-side, on the right bank of the Sacco, the valley of which now contracts. At the foot of the hill, to the left of the river, once lay the ancient *Fabrateria Vetus*, numerous inscriptions from which are built into the walls of the church by the bridge. A road leads from Ceccano over the hills to Piperno and Terracina (p. 13).

70 M. *Pofi.* 76 M. **Ceprano,** formerly the frontier station (*Refreshment-room*). Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Tolero. The town of *Ceprano* (Locanda Nuova) is 2 1/2 M. from the station.

The train now crosses the *Liris*, which descends from the N., from the region of the Lago Fucino, forming the old boundary of the States of the Church. 77 1/2 M. *Isoletta.*

In the vicinity, on the right bank of the Liris, in the direction of S. Giovanni in Carico, are the scanty ruins of the ancient *Fregellae*, a Roman colony founded in B. C. 328, and a point of great military importance, as it commanded the passage of the river. It was destroyed by the Romans in B. C. 125, in consequence of an insurrection, and *Fabrateria Nova* was founded in its stead. A number of antiquities may be seen in the *Giardino Cairo*, at the village of *S. Giovanni in Carico*, 3 M. from the station.

The train now traverses the broad and fertile valley of the Liris, or *Garigliano*, as it is called after its union with the Sacco. 82 1/2 M. *Roccasecca.* Diligence hence to the valley of the Liris and the Lago Fucino, in connection with the night-trains to and from Naples, see R. 17.

85 1/2 M. **Aquino,** the ancient *Aquinum*, a small town picturesquely situated on the hill to the left, is celebrated as the birthplace of the satirist *Juvenal* (under Domitian) and of the philosopher *Thomas Aquinas.* The illustrious 'doctor angelicus', son

of Count Landulf, was born in 1224 in the neighbouring castle of Rocca Secca, and was educated in the monastery of Monte Casino (p. 5). The Emperor Pescennius Niger was also a native of Aquinum.

Aquino lies on a mountain stream, in a beautiful and salubrious district. By the side of the Via Latina may be distinguished the relics of the ancient Roman town: inconsiderable fragments of walls, a gateway (Porta S. Lorenzo), a theatre, remains of temples of Ceres (S. Pietro) and Diana (S. Maria Maddalena), and a triumphal arch. Near the stream are the ruins of *S. Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple, and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on a bleak mountain to the left, the celebrated monastery of Monte Casino (p. 5) becomes visible.

93 M. **San Germano.** — *Carriage* from the station to the town 1/2 fr. (bargain necessary). *Inns:* Villa Rapido, bad; Locanda dei Giurati, very unpretending, but clean, outside the town, on the road to the amphitheatre; near it the **Trattoria Casino.*

A visit to S. Germano and Monte Casino may easily be accomplished within a stay of 24 hrs. (Luggage may either be forwarded direct from Rome to Naples, or left at the S. Germano station.) On arriving, the traveller, having partaken of some refreshment in the town, may either first explore the ruins of Casinum (for which, however, he would have time on the following day), or proceed at once to the monastery of Monte Casino (1 1/2 hr.; donkey 1 1/2 fr.). The excursion should be so arranged that the traveller may return to the town a considerable time before sunset; at the same time it must be borne in mind that visitors are strictly excluded from 12 to 3. 30 o'clock. The monastery is justly noted for its hospitality, and affords good quarters for the night, although the fare is sometimes of a frugal description. No payment is demanded, but the traveller should give about as much as he would have paid at a hotel. Ladies are of course admitted to the church only. Travellers who wish to spend the night here should apply to the *padre forestieraio.* Letters of introduction will be found very useful. At an early hour on Sundays and holidays the church and courts of the monastery are crowded with country-people from the neighbouring mountain districts, whose characteristic physiognomies and costumes will be scanned with interest by the traveller. Those who return to S. Germano to pass the night should allow 5 hrs. for the whole excursion.

San Germano, which has of late resumed its ancient name of *Cassino*, a town with 12,000 inhab., is picturesquely situated in the plain at the foot of the Monte Casino, on the small river *Rapido* (Lat. *Vinius*), 3/4 M. from the station, and is commanded by a ruined castle. It occupies nearly the same site as the ancient *Casinum*, which was colonised by the Romans in B. C. 312, and was afterwards a flourishing provincial town. On its ruins sprang up San Germano during the middle ages. Pillars of great antiquity are still to be seen in the churches. Various courts have been held here by popes and emperors, and in 1230 Gregory IX. was reconciled here with Frederick II. The foggy character of the climate is alluded to by the ancients.

After traversing the uninteresting town, we turn to the left and follow the road coming from the N., which coincides with the *Via Latina*. About 1/2 M. from the town, on the right, are situated the colossal remains of an **Amphitheatre*, which, according to an inscription preserved at Monte Casino, was erected by Ummidia Quadratilla at her own expense. The foundress is mentioned by Pliny in his letters (vii. 24) as a lady of great wealth, who up to a very advanced age was an ardent admirer of theatrical performances. Farther on, and a little higher up, stands a square monument built of large blocks of travertine, with four niches, and surmounted by a dome, now converted into the church **del Crocefisso* (custodian 3-4 soldi). On the opposite bank of the Rapido lay the villa of M. Terentius Varro, where, as we are informed by Cicero (Phil. ii. 40), M. Antony afterwards indulged in his wild orgies. — The path leading back to the town from Crocefisso is probably the ancient Via Latina, and traces of ancient pavement are occasionally observed. From this path, by keeping to the high ground to the left, we may proceed to M. Casino without returning to the town.

The monastery of ***Monte Casino**, situated on a lofty hill to the W. of the town, is reached in 1 1/2 hr. The path, which cannot be mistaken, affords exquisite views of the valley of the Garigliano and the surrounding mountains. The monastery was founded by St. Benedict in 529, on the site of an ancient temple of Apollo, to which Dante alludes (Parad. xxii. 37), and from its magnificent situation alone would be entitled to a visit.

The extensive edifice, the interior of which resembles a castle rather than a monastery, is entered by a low passage through the rock, where St. Benedict is said to have had his cell. Several Courts are connected by arcades. The central one has a fountain of very good water, adorned with statues of St. Benedict and his sister St. Scholastica. On a square space higher up, enclosed by columns from the ancient temple of Apollo, stands the **Church**, erected in 1727 to replace the ancient edifice founded by St. Benedict. The fortunes of the abbey are recorded in Latin above the entrance of the hall. The principal door of the church is of bronze and is inscribed with a list, inlaid in silver, of all the possessions of the abbey in 1066. It was executed at Constantinople by order of the Abbot Desiderius, afterwards Pope Victor III. The interior is richly decorated with marble, mosaics, and paintings. On each side of the high altar is a mausoleum; one to the memory of Pietro de' Medici (p. 18), who was drowned in the Garigliano in 1503, executed by *Francesco Sangallo* by order of Clement VII.; the other that of Guidone Fieramosca, last Prince of Mignano. Beneath the high altar, with its rich marble decorations, repose the remains of St. Benedict and his sister St. Scholastica. The subterranean chapel contains paintings by *Marco da Siena* and *Mazzaroppi*. The choir-stalls are adorned with admirable carving (by *Coliccio*, 1696), and the chapels adjoining the altar with costly mosaics. Above the doors and on the ceiling are frescoes by *Luca Giordano* (1674), representing the miracles of St. Benedict and the foundation of the church. The organ is one of the finest in Italy. In the refectory is the 'Miracle of the Loaves', by *Bassano*.

At a very early period the **Library** was celebrated for the MSS. executed by the monks. To the Abbot Desiderius of the 11th cent. we are probably indebted for the preservation of Varro, and perhaps of other

authors. The handsome saloon at present contains a collection of about 10,000 vols., among which are numerous rare editions published during the infancy of the printer's art. The MSS. and documents are preserved in the archives, in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of the ancient Casinum. Among the MSS. are: the commentary of Origen on the Epistle to the Romans, translated by Rufus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (the archives contain an interesting portrait of the poet); the vision of the monk Alberic, which is said to have suggested the first idea on which Dante founded his work; various classical authors, the original MSS. of Leo of Ostia and Riccardo di San Germano. The **Archives** comprise a still rarer collection, consisting of about 800 documents of emperors, kings, dukes, etc., and the complete series of papal bulls which relate to Monte Casino, beginning with the 11th cent., many of them with admirable seals and impressions. Among the letters are those exchanged by *Don Erasmo Gattola*, the historian of the abbey, with learned contemporaries. At the end of an Italian translation of Boccaccio's 'De Claris Mulieribus' is a letter of Sultan Mohammed II. to Pope Nicholas IV., complaining of the pontiff's preparations for war and promising to be converted as soon as he should visit Rome, together with an unfavourable answer from the pope. An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. The tower in which St. Benedict is said to have lived contains pictures by *Novelli*, *Spagnoletto*, and others.

The Benedictine monastery of Monte Casino, which will probably be allowed to continue its existence in the form of an educational establishment, has ever been conspicuous for the admirable manner in which its inmates have discharged their higher duties. They are the intelligent keepers of one of the most precious libraries in the world, and they educate 200 students of theology. The monks at present number about thirty, including Tosti, the historian of literature, and there are ten lay brethren, twenty pupils of the upper classes, and numerous servants. The revenues once amounted to 100,000 ducats per annum, but are now reduced to about 20,000.

The monastery commands a magnificent prospect in all directions, which the visitor should not omit to enjoy from the different points of view. To the W. and S. extends the broad valley of the Garigliano with its numerous villages, separated from the Gulf of Gaeta by a range of hills, and the sea is occasionally distinguishable. To the E. is the valley of S. Germano, commanded by the rocky summits of the Abruzzi. To the N. a wild mountainous district.

Close to the monastery rises the *Monte Cairo*, upwards of 5000 ft. in height, which may be ascended in 3-4 hrs.; the view from the summit is considered one of the finest in Italy, extending from M. Cavo in the Alban range to Camaldoli near Naples.

Continuation of Journey to Naples. To the left, beyond S. Germano, we perceive the villages of *Cerraro*, *S. Vittore*, and *S. Pietro in Fine*. 100 M. *Rocca d'Evandro*. The train quits the valley of the Garigliano, and enters a richly cultivated defile, beyond which the country towards the right becomes flatter. 104½ M. *Mignano*. The train now runs towards the S. through a a barren, undulating tract, which separates the Garigliano from

the Volturno. 107 M. *Presenzano*, which lies on the slope to the left.

114 M. *Caianiello Vairano*, whence a high road leads through the Abruzzi to Pescara on the Gulf of Venice (R. 15), and to Aquila and Terni (R. 16).

117½ M. *Riardo*; the village, with an old castle, lies on the left.

121 M. *Teano;* the town (Locanda dell' Italia; 5000 inhab.) lies at some distance to the right, at the base of the lofty *Rocca Monfina*, an extinct volcano (3420 ft.). The extensive, but dilapidated old castle was erected in the 15th cent. by the dukes of Sessa. Ancient columns in the cathedral, inscriptions, remains of a theatre, and other antiquities are now the sole vestiges of the venerable *Teanum Sidicinum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B.C., afterwards subjugated by the Romans, and in Strabo's time the most flourishing inland city of Campania after Capua.

From Teano the train turns to the right to the village of —

125½ M. *Sparanisi*, whence a road leads to Gaeta (p. 17).

About 4 M. to the N.E. of the railway to the left lies *Calvi*, the ancient *Cales*, a Roman colony founded B.C. 332, the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, but contains an ancient amphitheatre, a theatre, and other antiquities. Carriage with one horse from Capua, and back, 2-3 fr.

As the train proceeds we obtain for the first time a view of Mt. Vesuvius in the distance to the right, and then of the island of Capri in the same direction. 124½ M. *Pignataro*. The train now intersects the plain of the *Volturno*, a river 94 M. in length, the longest in Lower Italy. We now enter upon the vast plains of the ancient Campania (now *Terra di Lavoro*), which, like the Campagna di Roma, are of volcanic origin, but incomparably superior in fertility, and admirably cultivated. The district, one of the most luxuriant in Europe, is capable of yielding, in addition to the produce of the dense plantations of fruit-trees, two crops of grain and one of hay in the same season.

135 M. **Capua.** — *Inns.* Albergo & Trattoria del Centro, in the Piazza de' Giudici. — *Carriage* from the station to the town with one horse 25, with two horses 50 c.; to Caserta 1 fr. 70 c. or 3 fr.; to Aversa 3 or 6 fr.; to S. Maria Capua Vetere 85 c. or 1 fr. 70 c.; to S. Angelo in Formis 1 fr. 20 or 2 fr. 50 c.

Capua, a fortified town with 13,000 inhab., the residence of an archbishop, lies on the left bank of the Volturno, by which the greater part of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua, on the site of *Casilinum*, a town which was conquered by Hannibal after an obstinate resistance, and fell to decay in the time of the emperors. Turning to the right on entering the town, and taking the first street to the left, we reach the Piazza de' Giudici, or market-place in 6 min., and then enter the Via del Duomo to the right.

The *Cathedral*, dating from the 11th cent., possesses a handsome entrance court with ancient columns, but in other respects has been entirely modernised.

INTERIOR. 3rd Chapel on the left: Madonna della Rosa of the 13th century. 3rd Chapel on the right: Madonna with two saints by *Silvestro de' Buoni*. The CRYPT, dating from the Romanesque period, but now modernised, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a *Holy Sepulchre* by *Bernini*, being one of his best works.

The Via del Duomo, passing through an archway, leads to the Corso Museo Campano. (Proceeding thence in a straight direction, we may reach the ramparts, which command a pleasing view of the Volturno.) In this street, on the right, is situated the *Museo Campano*, which is entered from the first side-street on the right. It is open to the public daily, 9-3 o' clock, except on Sundays and festivals.

The COURT contains reliefs from the amphitheatre of Capua (p. 9); inscriptions; ancient sarcophagi, including one of the period of Constantine; mediæval tomb-monuments; a sitting statue of Frederick II., erected by the Capuans, now sadly mutilated and without its head; heads of statues of Petrus de Vineis and Thaddæus of Suessa. The rooms in the INTERIOR countain ancient terracottas, vases, coins, a few pictures of little value, and a small library.

The bridge across the Volturno, restored in 1756, is adorned with a statue of St. Nepomuc. Beyond it is an inscription in memory of the Emperor Frederick II. The *Torre Mignana* within, and the *Cappella de' Morti* without the town commemorate the sanguinary attack made on Capua by Cæsar Borgia in 1501, on which occasion 5000 lives were sacrificed.

On our left after the train has crossed the Volturno, lies the battle-field on which King Francis II. was defeated by the Garibaldians and Piedmontese on 1st Oct. 1860.

139 M. **S. Maria di Capua Vetere.** — *Inn.* LOCANDA ROMA in the Piazza. — *Carriage* with one horse per drive in the town 30, with two horses 60 c.; to Caserta (4 M.) 1 or 2 fr.; to Capua (3½ M.) 85 c. or 1 fr. 70 c.

S. Maria is a prosperous little town, on the site of the celebrated ancient Capua, containing some interesting ruins.

Capua, founded by the Etruscans and afterwards occupied by Sabellian tribes, entered into alliance with the Romans B.C. 343, for the sake of protection against the attacks of the Samnites. Owing to the luxuriant fertility of the district, the power and wealth of the city developed themselves at an early period, but it soon became noted for its effeminacy and degeneracy. When in the zenith of its prosperity it was the largest city in Italy after Rome and contained 300,000 inhabitants. In the 2nd Punic War, after the battle of Cannæ (B. C. 216), it entered into an alliance with Hannibal, who took up his winter-quarters here. That his army had become so enervated by their residence at Capua as no longer to be a match for the Romans, is doubtless a mere hypothesis. Certain, however, it is, that the Romans soon regained their superiority, and after a long siege reduced the town, B. C. 211. Its punishment was a severe one, and the inhabitants were entirely deprived of all civic privileges. It was rescued from its abject condition by Cæsar, and under his successors regained its ancient splendour. It continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 8th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 8).

Proceeding straight from the station, taking the first street to the left, and following the Via S. Sebastiano in nearly the same direction to its farther end (5 min.), we turn to the left into the Via Anfiteatro which leads in a curve round the town to (10 min.) the ancient amphitheatre. Before reaching it, we cross an open space where we observe on the left the ruins of a Roman *Triumphal Arch*, now a gate, through which the Capua road passes.

The *Amphitheatre of Capua (gratuity 1/2 fr. for 1-2 pers.), which is said to be the most ancient, and after the Colosseum at Rome the largest, in Italy, is constructed of travertine. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds. Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. The keystones are decorated with images of gods. The *Arena*, with its substructions, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than that of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves, and of the extensive surrounding plain. Large schools were once maintained at Capua for the training of gladiators, and it was here in B.C. 83, that the dangerous War of the Gladiators under *Spartacus* the Thracian broke out, which was with difficulty quelled by Crassus two years later.

Above Capua rises *Mons Tifata*, once the site of a temple of Jupiter, now crowned by a chapel of *S. Nicola*. At its base, about 4 1/2 M. from S. Maria, stands the old church of *S. Angelo in Formis*, with Byzantine frescoes of the 11th cent. (valuable in the history of art), occupying the site of a celebrated temple of Diana, around which a village had established itself.

The high road from Capua to Maddaloni (p. 10) by S. Maria and Caserta presents a scene of brisk traffic; and a drive by carriage (pp. 7, 8) through this garden-like district is preferable to the railway journey. The road from S. Maria to Caserta (a drive of 3/4 hr.) passes two handsome Roman tombs.

142 1/2 M. **Caserta** — *Hotels.* *Vittoria, with garden, R. 2, A. 3/4 fr.; Villa Reale, well spoken of; both in the Via Vittoria; Villa di Firenze, near the palace; all with trattorie. — In the round piazza with its colonnades, at the entrance to the town from the palace, is a favourite *Café*.

Carriage with one horse per drive 35, with two horses 60 c. For a *Visit to the Palace* (interior 9-4; the garden till sunset) a permesso from the royal intendant at the Palazzo Reale at Naples (p. 40) is required, but it may if necessary be obtained through one of the hotel-keepers at Caserta. Fee 1 fr.; for the chapel 25 c.

Caserta, a clean and well-built town with 19,000 inhab. and a large garrison, may be called the Versailles of Naples. It possesses several palaces and barracks, and is the residence of the

prefect of the Terra di Lavoro. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The **Royal Palace* of Caserta, opposite the station, was erected in 1752 by *Vanvitelli*, by order of King Charles III., in the richest Italian palatial style. It forms a rectangle. The S. side is 830 ft. long and 134 ft. high, with thirty-seven windows in each story. The courts of the palace are traversed by a colonnade, from the centre of which the staircase ascends. The palace is at present unoccupied.

The CHAPEL, lavishly decorated with marble, imitated lapis lazuli, and gold, contains a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altar-piece by *Bonito*. — The THEATRE is adorned with twelve Corinthian columns of African marble from the temple of Serapis at Pozzuoli, and contains forty boxes, besides that appropriated to the royal family.

The **Garden*, with its lofty pruned hedges, contains beautiful fountains and cascades, adorned with statues. The grand terrace above the cascade affords beautiful points of view. The *Casino Reale di S. Leuci*, in the park, about 2 M. to the N., commands a still finer prospect.

Caserta is the junction of the Naples and Foggia railway (R. 14), which runs above our line as far as the next station —

146 M. *Maddaloni*; the town (18,800 inhab.), situated to the left, with an extensive deserted palace of the Caraffa family, is commanded by a ruined castle. On the Foggia line, $2^1/_2$ M. distant, are situated the *Ponti della Valle*, a celebrated aqueduct constructed by Vanvitelli to supply the gardens of Caserta with water, and usually visited from Maddaloni.

150 M. *Cancello*, whence a branch line diverges to Nola and Laura (R. 12).

FROM CANCELLO TO BENEVENTO 25 M. Since the opening of the railway (R. 14) the high road has been used for the local traffic only. It leads by *S. Felice* and *Arienzo*, and then passes through a narrow defile, considered by many to be identical with the *Furculæ Caudinæ* which proved so disastrous to the fortunes of Rome, whence it ascends to the village of *Arpaia* (the ancient *Caudium* according to some). It next passes the small town of *Montesarchio*, with its castle, once the residence of the d'Avalos family, and recently used as a state prison, in which, among others, the well-known Poerio (d. 1867) was confined.

To the left we observe *Monte Somma*, which conceals the cone of Vesuvius. $154^1/_2$ M. *Acerra* (13,600 inhab.) was the ancient *Acerræ*, to which the Roman citizenship was accorded as early as B.C. 332. The train crosses the trenches of the *Regi Lagni*, which drain the marshes of *Pantano dell' Acerra*, the ancient *Clanius*, now *l'Agno*, and form the boundary between the provinces of Terra di Lavoro and Naples. 162 M. *Casalnuovo*. Vesuvius becomes visible on the left.

163 M. **Naples.** Arrival, see p. 21.

2. From Rome to Naples

by the Pontine Marshes, Terracina, Gaeta, and Capua.

This road, until recently the principal route between Central and Southern Italy, is the most ancient in the peninsula. During the Samnite war, B. C. 312, the *Via Appia* from Rome to Capua (p. 1) was constructed by the censor Appius Claudius, and with it the present road is nearly identical. It skirts the W. side of the Alban mountains, passes Albano, Genzano, and Velletri, intersects the plain on the coast, of which the Pontine Marshes form a portion, and reaches Terracina, formerly the frontier-town of the States of the Church. It then turns inland and traverses the mountain chain of Itri, which bounds the Bay of Gaeta on the N. W. It reaches the bay near Formia, skirts it for a short distance, and then again proceeds towards the interior by S. Agata, uniting at the Sparanisi station (p. 7) with the preceding route, 4 M. above Capua.

Since the opening of the railway this road has been used for the local traffic only, but it is still strongly recommended to the notice of the traveller as it traverses a singularly attractive district, and is one of the most beautiful routes in Italy. The drive by carriage from Rome to Naples is also preferable to the railway journey in this respect, that the transition from the one city to the other is thus rendered less abrupt. This region was a favourite haunt of brigands in 1860-70, but since the annexation of the States of the Church to Italy their bands have been dispersed. The journey may also be accomplished by diligence as far as Velletri (office near the Teatro Argentina), but this requires an additional day, which might probably be better employed. The malaria which prevails in the marshy districts in summer is considered especially noxious during sleep. The diligence conductors regard tobacco smoke as the most effectual antidote to the poison of the atmosphere. No risk need be apprehended during the colder seasons. There are fairly good hotels at Terracina and Formia.

To *Velletri* (p. 1) railway. DILIGENCE thence by Terracina and Formia to Sparanisi, a station on the Rome and Naples railway, see p. 7. Departure from *Velletri* daily at 8 a. m., arrival at *Terracina* at 3 p. m.; fare 7 fr. (In the reverse direction dep. from Terracina at 7. 30 a. m., arr. at Velletri at 3. 30 p. m.) The diligence continues its journey from Terracina at 1. 30 a. m. and arrives at *Sparanisi* at 11. 30 a. m., where it meets the Naples train; fare 9 fr. 25 c. (from Terracina to Formia 5½, from Formia to Sparanisi 3¾ fr.). (In the reverse direction, dep. from Sparanisi at 7 a. m.; arr. at Formia at 1 p. m., at Fondi at 5 p. m., at Terracina at 7. 30 p. m.) Each driver expects a fee of 10 c. — Railway from Sparanisi to Naples 6 fr. 45, 4 fr. 45, 3 fr. 10 c.

The whole journey occupies 3-4 days: — 1st. To Terracina (visit Theodoric's palace); 2nd. To Formia (excursion to Gaeta); 3rd. To Naples. For the journey from Terracina to Formia a carriage had better be hired, as the diligence starts at a very inconvenient hour.

To *Velletri*, 26 M., see p. 1. The railway here turns to the left towards the mountains, while the high road descends to the plain to the right. About 1½ M. from *Cisterna* the road again unites with the ancient *Via Appia*. The extensive oak forests here were once a notorious haunt of banditti. On the height to the left we observe the villages of *Cori* and *Norma* (see *Baedeker's Central Italy*).

Further on, below Norma, stands *Sermoneta* on an eminence, with an ancient castle of the Gaetani family, who thence derive their ducal title. Towards the sea, to the right, rises the

isolated Monte Circello (p. 13). **Cisterna** *(La Posta)*, 7½ M. from Velletri, a small town with a castle of the Gaetani, situated on the last hill before the Pontine marshes are reached, was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernae*.

117 M. (from Velletri) *Torre tre Ponti*, a solitary post-house, where the diligence halts for an hour and changes horses, is a miserable tavern. Terracina is 22½ M. distant. (Sermoneta, 5 M. distant from Torre tre Ponti, may be visited thence; see above.) About ½ M. farther the road crosses the *Ninfa* by an ancient bridge, restored, as the inscription records, by Trajan.

We now reach the **Pontine Marshes** *(Paludi Pontine)*, which vary in breadth between the mountains and the sea from 6 to 11 M., and from Nettuno to Terracina are 31 M. in length. A very small part of them only is cultivated. They, however, afford extensive pastures, the most marshy parts being the favourite resort of the cattle. Towards the sea the district is clothed with forest *(macchia)*. The malaria in summer is a dreadful scourge.

According to Pliny (Hist. Nat. iii. 5), these marshes were anciently a fertile and well-cultivated plain, occupied by twenty-four villages, but towards the close of the republic gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water which descends from the mountains during the rainy season, and its escape is further impeded by the luxuriant vegetation of the aquatic plants. Attempts to drain the marshes have been successively made by the censor Appius Claudius in B.C. 312 (so says tradition), by the consul Cornelius Cethegus 130 years later, by Cæsar, Augustus, Nerva, Trajan, and finally by Theodoric, king of the Goths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Sixtus V., and Pius VI. To the last is due the present admirably constructed road across the marshes, the cost of which amounted to 1,622,000 scudi (350,100 *l.* sterling).

For some distance the road follows the track of the ancient Via Appia in a straight direction, skirting the *Canal delle Botte*, which was constructed before the time of Augustus, and on which Horace performed part of his journey to Brundisium (Sat. i. 5).

About 4 M. from Torre tre Ponti is *Foro Appio*, the ancient *Forum Appii*, described by Horace as 'differtum nautis cauponibus atque malignis'. Here, and at Tres Tabernæ, the Apostle Paul met his friends from Rome (Acts, xxviii).

The road pursues a perfectly straight direction, shaded by a double or quadruple avenue of stately elms. But for the moun-

tains to the left, where Sezza has for some time been visible, the traveller might imagine himself transported to a scene in Holland.

A conveyance in correspondence with the diligence from Velletri runs from Foro Appio to **Sezza**, the ancient Volscian *Setia*, which yielded a favourite wine. It is situated above the marshes on a hill which the old road to Naples skirted. The fragments of the old walls and of a so-called Temple of Saturn are still to be seen. — Instead of ascending the hill of Sezza, we may follow the road skirting its base to —

Piperno (6 M.), the ancient *Privernum* of the Volsci, which long withstood the attacks of the Romans, and afterwards a Roman colony, the traces of which are seen ¾ M. to the N. in the plain, on the way to Frosinone. This plain is enclosed by lofty mountains, studded with ruined castles and villages: *Rocca Gorga*, *Maenza*, *Rocca Secca*, *Prossedi*, etc. About 3 M. farther, in the valley of the Amaseno, is situated the Cistercian monastery of *Fossa Nuova*, where Thomas Aquinas died in 1274 while on his way to the Council of Lyons. *Sonnino*, 4½ M. distant, and *San Lorenzo*, in the valley of the Amaseno, about 9 M. distant, are both famous for the picturesqueness of the costume of the women, and notorious for the audacity of the beggars.

The road pursues a straight direction on a raised embankment, and leads to *Bocca di Fiume* and *Mesa*. At the entrance of the post-house at Mesa are two ancient mile-stones of Trajan. In the vicinity are the ruins of a tomb on a square basement of massive blocks of limestone, obtained from the neighbouring Volscian mountains.

Ponte Maggiore is the next post-station. Beyond it the road crosses the *Amaseno*, into which the *Ufente* empties itself a little higher up.

We soon reach the locality which Horace mentions as the site of the grove and fountain of Feronia (Sat. i. 5, 23), but no traces of either are now visible. (They were perhaps near S. Martino.) The new road now quits the Via Appia and approaches the mountains to the left, where palms and pomegranates, interspersed with orange groves and aloes, apprise the traveller of his entrance into Southern Italy.

To the right, towards the sea, the **Promontorio Circeo**, or *Circello* (1771 ft.), which was visible even before Velletri was reached, now becomes more conspicuous. This was the *Circeii* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. It is an isolated limestone rock, and may be reached in 3 hrs. from Terracina by a good path along the shore. On the summit, near *S. Felice* towards the S. and *Torre di Paola* towards the W., some fragments are perceived of the ancient town of *Circeii*, captured by Coriolanus, and still existing in Cicero's time. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot, attracted doubtless by the beauty of the situation and the excellence of the oysters. The *Grotta della Maga*, a stalactite cavern, deserves a visit. In spring and autumn the rocks are frequented by innumerable birds of passage.

Terracina (*Grand Hôtel Royal*, at the S. entrance to the town, with a view of the sea at the back; *Locanda Nazionale*, in the Piazza, less expensive), situated conspicuously on a rocky eminence (Hor. Sat. i. 5, 26), the *Anxur* of the ancient Volsci, and the *Tarracina* of the Romans, was formerly on the confines of the papal dominions, and still constitutes the natural frontier

town between Central and Southern Italy. It is an ancient episcopal residence, and is one of the most picturesque spots in Italy. The high road intersects the extensive but thinly peopled quarter of the town which was founded by Pius VI., while the old town is built on the slope of the hill. Above the latter extend the ruins of the ancient city, crowned by the remains of the palace of Theodoric the Ostrogoth.

The **Cattedrale S. Pietro* is believed to occupy the site of a temple of Jupiter Anxŭrus. The vestibule rests on ten ancient columns, with recumbent lions at their bases. On the right is a large antique sarcophagus, which, according to the inscription, was used in torturing the early Christians.

INTERIOR. The beautiful fluted columns of the *Canopy* in the interior belonged to the ancient temple. The *Pulpit*, with its ancient mosaics, rests on columns with lions at their bases. The CLOCK TOWER (ascended by 91 steps) commands an extensive prospect.

The summit of the promontory may be attained directly from the new town in ¾ hr., but more conveniently from the old town, the route being partly by an ancient road passing remains of tombs and ancient walls, and then leading to the right through olive plantations. The whole excursion requires about 3 hrs.; guide unnecessary. The **Palace of Theodoric*, afterwards converted into a castle, occupies the summit. A corridor of twelve arches opens towards the sea on the S. side. The purposes of the different parts of the structure cannot now be ascertained. *View admirable.

The various points of view are worthy of notice. Towards the W. the prospect embraces the plain as far as the Alban Mts., then the Monte Circello; towards the S. are the Pontine or Ponza Islands, the N.W. group of which comprises *Ponza* (Pontiæ, once a Roman colony), *Palmarola* (Palmaria), and *Zannone*, all of volcanic origin, and the S. group *Ventotene* and *S. Stefano;* between the groups lies the small island of *La Botte*. The islands are still used, as in ancient times, as a place of detention for convicts. Ventotene is the *Pandateria* of melancholy celebrity, to which Augustus banished his abandoned daughter Julia, and Tiberius relegated Agrippina, the daughter of Julia, and where Nero is said to have caused his divorced wife Octavia to be put to death. Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 16); farther off is the promontory of Gaeta with the Torre d'Orlando (p. 18), and finally the island of Ischia.

The *Harbour* of Terracina, still recognisable by the breakwater, was of great importance during the Roman period, but is now entirely filled with sand. A new Molo affords indifferent shelter to coasting vessels. The galley-slaves at the bagno here are partly employed in the harbour works, and partly in the quarries.

At the entrance to the town rises a picturesque mass of rock on the roadside, on which a hermit formerly dwelt.

Beyond Terracina the road follows the direction of the Via Appia, and is flanked by remains of ancient tombs. The mountains which we skirt approach so near the sea as occasionally

to leave barely space for the road. This pass was the ancient *Lautulae*. Here, in B. C. 315, the Romans fought a battle with the Samnites, and in the 2nd Punic War Fabius Maximus kept Hannibal in check here. On a hill about ½ M. to the left is situated the monastery of *Retiro*, on the site of the villa in which the emperor Galba was born. Then to the right is the *Lake of Fondi*, the *Lacus Fundanus* or *Amyclanus* of the ancients, named after the town of *Amyclae* which is said to have been founded here by fugitive Laconians. The village towards the E. on the slope facing the sea is Sperlonga (p. 16).

The papal frontier was formerly at *Torre dell' Epitafia*. We next reach the gateway of the tower *de' Confini*, or *La Portella*, 4 M. from Terracina. On a height to the left is the village of *Monticelli;* by the road-side are fragments of tombs. We now enter the extremely fertile *Terra di Lavoro* (p. 7). The next place (11 M. from Terracina) is **Fondi** (5000 inhab.), the ancient *Fundi*, where Horace derides the pride of a civic official 'with broad purple border and censer' (Hor. Sat. i. 5, 34). Change of horses, and halt of ¼ hr. (poor inn). The *Château*, part of which adjoins the inn, is miserably dilapidated. Some of the window-frames and decorations in the most tasteful Renaissance style testify to its ancient splendour. In the 16th cent. it belonged to the Colonnas, and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Haireddin Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure, he wreaked his revenge on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594. In the vicinity is the church of *S. Maria* in the Gothic style, disfigured in the interior by whitewash. It contains an ancient pulpit adorned with mosaic, and on the right a Madonna by Silvestro de' Buoni. A chapel is shown in the Dominican monastery in which Thomas Aquinas once taught. Considerable remains of the ancient town-walls are preserved. The principal street coincides with the ancient Via Appia. In other respects the town is a sombre looking place, and like Itri (see below) was for centuries a haunt of brigands.

Beyond Fondi the road traverses the plain for 3 M., after which it ascends *Monte S. Andrea* through mountain ravines, where additional horses are necessary. It then descends to the poor town of **Itri,** with a ruined castle, once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised a safe conduct and protection to the poet Tasso; and Fra Diavolo (whose real name was Michele Pezza) was also a native of Itri. He was at last captured by the French near Salerno and executed. Anecdotes are still related of this daring brigand, and Washington Irving's sketch 'The Inn of

Terracina', the foundation of Auber's opera, has greatly contributed to maintain their interest.

A mountainous path leads from Itri, to the right, in 2¼ hrs. to the fishing village of *Sperlonga*, situated on a sandy promontory, and deriving its name from the grottoes *(speluncae)* in the neighbouring rocks. In one of these, as Tacitus informs us (Ann. iv. 59), Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto we observe Roman ruins, and the grotto itself contains benches and stucco ornaments. The excursion may best be made by boat from Gaeta, from which Sperlonga is about 9½ M. distant.

From Itri the road descends for some distance on galleries, and finally between woods and vineyards towards the coast, revealing an exquisite view of the bay of Gaeta, with its glittering villas and other edifices; in the distance are Ischia and Procida; still further off rise the Monte S. Angelo (p. 145) and Vesuvius.

Farther on, we perceive to the right, in the middle of a vineyard, on a square base, a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum, that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered by the tribunes Herennius and Popilius Lænas, 7th Dec., B.C. 43, in the 64th year of his age. On a height above the road may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles, and was covered with the most sumptuous villas. Tradition has assigned several of these to Cicero, but without the slightest historical foundation. The road now descends to Formia.

Formia (**Hôtel de l'Europe*, on the coast, R. 1½ fr., preferable to the inns at Gaeta), the ancient *Formiae*, a town with 9100 inhab., was called *Mola di Gaeta* under the former regime. The beauty of its situation constitutes its sole attraction. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and pomegranates, and with vineyards and olive-plantations. One of the most delightful points is the so-called *Villa of Cicero*, or *Villa Caposele*, above the town, formerly a favourite residence of the kings of Naples. It now belongs to Sign. Gaetano Rubino (permission to visit it obtained by leaving a card at his palazzo opposite the prefecture; boy to act as guide ½ fr.).

At the entrance are ancient inscriptions and statues. The Lower Part of the garden contains considerable remains of an ancient villa, supposed to have belonged to Cicero. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. During the siege of Gaeta, General Cialdini established his headquarters here. The Upper Terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain range to the S. of the Liris, which separates the latter from the region of the Volturno.

Excursion to Gaeta, 4-5 hrs. there and back.

Formia carries on a brisk traffic with Gaeta, 4¾ M. distant. Seat in public conveyance ½ fr.; one-horse carr. there and back, according to tariff, 2 fr., or with a stay of some hours 3 fr., a drive of ¾ hr.; by boat somewhat longer, 3-4 fr.

The road ascends through Formia, and beyond it descends to the coast, which it then skirts. Numerous remains of villas, which the Romans were in the habit of building out into the sea as far as possible, are passed. Among them a spot is pointed out as the scene of the assassination of Cicero (see above). Country attractive. Outside the town extends a long row of houses, called the *Borgo*. The road next passes the fortifications, which still bear traces of the bombardment of 1860. A whole street, destroyed by the explosion of a powder-magazine, is still in ruins.

Gaēta *(Albergo Italia; Gaeta; Caffè Nazionale)*, the ancient *Portus Caieta*, with 18,400 inhab., is an important fortress, but insignificant as a commercial town. The promontory of Gaeta resembles the cape of Misenum in formation, presenting from a distance the appearance of a gigantic tumulus. Tradition has therefore pointed it out as the tomb of Caieta, the nurse of Æneas, and Munatius Plancus accordingly erected a conspicuous and imposing monument on its summit. From this eminence projects a lower rock which bears the citadel and the town.

The strength of the place was first put to the test during the barbarian immigrations. Gaeta successfully resisted the attacks of the Teutonic invaders, and with Amalfi and Naples constituted one of the last strongholds of ancient culture. It afterwards became a free city, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Arragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was gallantly defended by the Prince of Hessen-Philippsthal, who, aided by the English fleet, held out for nearly six months against a powerful French army under Masséna. In Nov. 1860, Francis II. of Naples, the last of the Bourbon kings, sought refuge here, and his queen Mary, Duchess of Bavaria, took a prominent part in the defence of the fortress, but the town was at length compelled to capitulate by the Italian fleet on 23rd Feb. 1861. The king was conveyed to Rome by a French man-of-war. Pope Pius IX. when banished in Nov. 1848, also sought an asylum here, and remained at Gaeta until his return to Rome in April, 1850.

The *Cattedrale di S. Erasmo* has a remarkable campanile; at the entrance are four ancient columns and relics of old sculptures.

Interior modernised. At the back of the high altar (covered) is the banner presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul.

Opposite the principal portal of the church is a sculptured Gothic column resting on four lions.

Among the antiquities may be mentioned the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The chief object of interest, however, is the so-called **Torre d'Orlando*, or tomb of Munatius Plancus, the contemporary of Augustus, and founder of Lyons (B. C. 43), situated on the summit of the promontory. We ascend from the Piazza to the Gothic church of S. Francesco, begun by Ferdinand II. in 1849, seriously damaged in 1860, and since completed; then turn to the left through an open garden gate, and reach the Torre by a good winding road in 25 min. The tomb consists of a huge circular structure of travertine blocks, resembling that of Cæcilia Metella at Rome. Round the top runs a frieze with warlike emblems. On the N. side is the inscription: *L. Munatius L. f. L. n. L. pron. Plancus cos. cens. imp. iter. VII vir epulon. triump. ex Raetis, aedem Saturni fecit de manibis, agros divisit in Italia Beneventi, in Gallia colonias deduxit Lugudunum et Rauricam.* A more magnificent site for such a monument cannot well be conceived. The **View towards the N.W. embraces the coast as far as Mte. Circeio, to the W. the sea with the Ponza Islands, to the E. and S. the bay of Gaeta, Ischia, Procida, Capri, and the mountains by Misenum.

Leaving Formia, the road now turns into the plain of the *Garigliano*, the *Liris* of the ancients, which falls into the Bay of Gaeta. To the left, before reaching the bridge, we observe a long series of arches of the ancient aqueduct; then nearer the road, by the post-house, remains of the theatre and amphitheatre of the venerable city of *Minturnae*, on the ruins of which, on the hill to the left, has sprung up the small town of *Traetto*. In the plain towards the Liris are situated the marshes where Marius once sought to elude the pursuit of the hirelings of Sulla. On the right bank of the Garigliano, 27th Dec. 1503, Don Gonsalvo da Cordova fought the decisive battle with the French which placed Naples in his power. Pietro de' Medici, who, having been banished from Florence, had followed the French, endeavoured to escape to Gaeta in a boat with four field-pieces. The boat, however, sank, and all its crew were drowned. Pietro was buried at Monte Casino (p. 5).

The suspension-bridge over the Garigliano (7½ M. from Formia), constructed in 1832, is the oldest in Italy. Before it is reached the present road quits the Via Appia, which is distinctly traceable on the right bank as far as *Mondragone*, near the *Sinuessa* of Horace (destroyed by the Saracens in the 10th cent.), where to his great joy he was met on his journey (Sat. i. 5, 39) by his friends Plotius, Varius, and Virgil. Horace then crossed the Savo (Savone) by the Pons Campanus and proceeded to Capua. The present road, however, turns to the left towards the heights of *Sant' Agata* (change of horses, halt of ¼ hr.), a busy post-station, where it is crossed by a road leading from

Sessa to Mondragone. The volcanic peaks of the Campagna Felice, and among them the lofty *Rocca Monfina*, now become visible.

The *Rocca Monfina*, 4½ M. from Sant' Agata, is easily visited thence. On the way thither, ½ M. from Sant' Agata, on a volcanic eminence, lies **Sessa**, the ancient *Suessa Aurunca*, with interesting ruins of a bridge, amphitheatre, etc. Other relics are preserved in the ancient cathedral and the churches of S. Benedetto and S. Giovanni. In the principal street are memorial stones with inscriptions in honour of Charles V., above which is an old crucifix with a mosaic cross. From the hills of Sessa to Mondragone, towards the S., extends *Monte Massico*, whose wines Horace and Virgil have immortalised. In the vicinity, towards the Volturnus, was the *Ager Falernus*, where excellent wine is still produced.

The road from Sant' Agata to Sparanisi passes the village of *Cascano*, noted for the beauty of its women. The same reputation might indeed be fairly extended to the whole district around the Bay of Gaeta. About 4 M. from Cassano a road to the left leads to *Teano* (see p. 7). The road then crosses the *Savone*, not far from the picturesque castle of *Francolisi*, and (1½ M.) reaches the railway-station of *Sparanisi* (see p. 7), whence Naples is reached by railway viâ Capua in about 2 hrs.

3. From Leghorn and Cività Vecchia *(Rome)* to Naples *(by sea)*.

The great advantage of approaching Naples by sea is that the city is suddenly revealed to the traveller in the perfection of its majesty and beauty. The view on entering the bay on a fine day is one of almost unparalleled loveliness. Most of the coasting steamers load and unload in the harbours during the day, and proceed on their way at night; the traveller should therefore take care to avoid those that enter the Bay of Naples in the dark.

Steamboats. The communication along the W. coast of Italy is maintained by the vessels of the Italian companies *Peirano Danovaro e Co.*, *Rubattino e Co.*, and *La Trinacria*, and the French firms of *Valery Frères et Fils* and *A. et L. Fraissinet et Co.* Five Italian vessels, two only of which touch at Cività Vecchia, and four French steamers leave Leghorn for Naples weekly. The direct voyage occupies 26-28 hrs., that by Cività Vecchia about 10 hrs. more. The departure of the vessels is generally made known by placards at the hotels. Tickets should always be purchased by the traveller in person, and not through a commissionaire. *Offices* at Leghorn and Cività Vecchia near the harbour; at Rome the agent for the Peirano Co. is Avalis, Ponte S. Angelo 15; for the Valery Co., Rosati, Via Condotti 6; for Fraissinet, Sebasti, Piazza Nicosia 43.

At Leghorn, embarcation with luggage 1 fr., or if the steamer be in the outer harbour (Porto Nuovo) 1½ fr. (comp. *Baedeker's N. Italy*).

From Rome to Cività Vecchia three trains daily in 2-3 hrs.; express fares 12 fr. 30, 8 fr. 25 c., ordinary 9 fr. 20, 6 fr. 45, 4 fr. 60 c. — One horse carr. from the station to the quay 50, with luggage 75 c.; omnibus to the town 25 c.; for each box carried into the town 40, thence to the quay 25 c.; embarcation 50, box 50, travelling bag 25 c., according to tariff. Lower rates may be bargained for by a party of several persons.

On emerging from the harbour of Leghorn the steamer affords a beautiful retrospect of the town. Towards the W. rises the island of *Gorgona*. The vessel steers towards the S. and soon comes in sight of the island of *Capraja*, while the dark outlines of

Corsica are visible in the distance. The Italian coast continues visible on the E., and to the N.E. rise the Apennines. The steamer next proceeds between the island of *Elba*, with the *Porto Longone* and the islet of *Palmajola*, and the *Punta di Piombino*, a beautiful passage, affording a fine survey of the rocky islands as well as of the coast, with its numerous promontories crowned with lighthouses. Farther on is the island of *Pianosa*; more towards the S., *Giglio*, and the picturesque *Monte Argentario* (1770 ft.) rising abruptly from the sea. Then the islet of *Giannutri*.

The coast becomes flat, and *Cività Vecchia*, picturesquely situated at the foot of a hill, at length comes in sight.

To the S. of Cività Vecchia the coast is somewhat monotonous, and spacious plains, rarely relieved by hills, extend as far as the horizon. In clear weather the dome of St. Peter's at Rome is said to be visible. In the bay to the S. of *Capo Linaro* lies *S. Severa*, and beyond it *Palo* with its palace. At the mouth of the Tiber we observe *Fiumicino* and *Ostia;* farther on is *Porto d'Anzio;* in the background rise the Alban and Volscian mountains. The dreary aspect of the Pontine marshes is relieved by the conspicuous *Monte Circello* or *Circeo*. To the S.W. are the Ponza islands, *Ponza* and *Zannone*.

The steamer now stands out to sea, leaving the coast with the bays of Terracina and Gaeta to the E. The first land which again becomes visible is the island of *Ischia* to the S., to the left of which we afterwards see the island of *Procida*. The vessel steers into the *Strait of Procida*, which lies between the island and the *Capo Miseno*. As soon as we have rounded the latter, the Bay of Naples in all its beauty bursts on our view, but the city remains concealed for some time longer.

"The strait which lies between the low island of Procida on the right and the Capo Miseno on the left, is the channel by which the bay of Naples is entered in this direction, — the portal to what has been called a 'fragment of heaven to earth vouchsafed'. Capo Miseno is a rocky eminence, connected with the mainland by a long narrow isthmus; a grey, deserted tower of weird aspect crowns the summit. The white houses of Procida, with their flat roofs glittering in the sunshine, remind one of a troop of pilgrims toiling up the ascent."

The eminent author of the work from which the above extract is taken strongly recommends travellers to approach Naples by sea. The impression, as he justly observes, which is produced by a rapid transition by land from majestic Rome to squalid Naples is inevitably disappointing, whilst the traveller arriving from the sea is at once introduced to all the fascinating charms of the beautiful bay.

Naples, see below.

Geograph. Anstalt von

Wagner & Debes, Leipzig

4. Naples.

Arrival. (a) By Railway. The station (*Stazione Centrale*) is situated at the E. end of the town (Pl. G, 3). The arrangements are far from satisfactory, and travellers are generally kept waiting a long time for their luggage. The formalities of the municipal douane are soon terminated, the declaration of the traveller that his luggage contains no comestibles liable to duty being generally accepted. *Hotel Omnibuses* 1½ fr.; public omnibus 20 c., each box 20 c. (not recommended to persons arriving for the first time). *Cabs:* with two horses (nearest the entrance) 1 fr. 40 c., each trunk 20 c.; with one horse (outside the railings, farther distant; seats for two persons only) 70 c., each trunk 20 c.; no charge is made for smaller articles of luggage. The *Facchini* who take the luggage to the cab are paid, according to tariff: 10 c. for a travelling-bag or a hat-box, 20 c. for heavier articles, 40 c. for boxes weighing 200-400 lbs.; but a few soldi more are usually given.

A trick frequently practised here, and which of course in the sequel affects the traveller's pocket, deserves exposure. One of the commissionaires who haunt the station, and who are often well-dressed, mounts on the box of the traveller's cab, and on arriving at the hotel extorts money from the landlord on the pretence that the traveller has selected the hotel by his advice. The best way to prevent this fraud, which is a kind of relic of the 'camorra', is to protest emphatically against any unauthorised person mounting the box ('*giù*', i. e. get down), and to call in the aid of the police if necessary. Remonstrances at the hotel, after the money has been extorted, are unavailing. On arriving at the station the traveller should entirely disregard the representations and suggestions with which he is generally pestered. Let him drive at once to the hotel he has selected, and if it should happen to be full he will there ascertain without difficulty where good accommodation may be procured. He should also keep a watchful eye on his luggage, decline the services of officious bystanders, and beware of pickpockets. As tricks of the above description are too often practised at Naples, the traveller should be on his guard throughout the whole period of his stay. In case of necessity assistance may be obtained from the nearest policeman (*carabinieri*, black and red coat with three-cornered hat; or the municipal *guardia di pubblica sicurezza*, dark uniform with military cap).

(b) By Steamboat. The steamers lay to outside the Porto Grande. As soon as permission to disembark is granted, a small boat (1 fr. for each person with or without luggage; no attention should be paid to the absurdly extortionate demands usually made) conveys the passengers to the Dogana (Pl. 24; F, 5), where luggage is examined. This done, one of the 'facchini della dogana' places the luggage on the fiacre or other conveyance (40 c. for luggage under 200 lbs., or 60 c. up to 400 lbs.).

Hotels. Those patronised by the higher classes are chiefly situated in the Riviera di Chiaja, facing the sea and extending as far as S. Lucia. Naples is disagreeably noisy at night. The quietest situation is between S. Lucia and the beginning of the Chiaja. On the latter the rattling of carriages and the braying of donkeys hardly ever ceases, while at S. Lucia the otherwise not uninteresting merry-makings of the lower classes are often fatal to repose. Another point to be observed is that at St. Lucia, in the Strada Chiatamone, and elsewhere, the drains emptying themselves into the sea pollute the air very perceptibly, especially in spring and summer, chiefly affecting the rooms on the lower floors. In these situations, and indeed in every part of Naples, the upper floors are preferable to the lower. (See also p. 26, as to climate.) Of late years the Corso Vittorio Emanuele on the hill has become a favourite situation. Hotel charges are always high at Naples, particularly in spring, when the influx of visitors is at its height. Families visiting the city at this season had better secure rooms by letter, some time before their arrival. In summer the principal hotels are comparatively empty, and therefore cheaper.

The best and most expensive hotels are situated on the side of the town next the sea, and most of them command fine views. Charges: R. 4-6 fr. and upwards, B. 1½-2, D. 4-6, A. 1 fr.; travellers who do not dine at the table d'hôte pay more for their rooms; pension at some of the hotels 10-12 fr. and upwards.

In the *Strada Chiatamone* (Pl. D, E, 6, 7), at the foot of the Pizzofalcone: *Washington (Pl. a), with garden, occupying the site of a royal Casino, opposite the Castel dell' Ovo. Adjacent is a new dépendance of the Hôtel des Etrangers. No. 32, opposite, is the Hôtel delle Crocelle (Pl. g), of which the upper rooms only command a view. Nearer the Chiaja, No. 9, *Hôtel des Etrangers (Pl. f); No. 7, *Stati Uniti (Pl. e), with view towards the Posilipo. — In the *Largo della Vittoria* (Pl. D, 6), opposite the Villa Nazionale: *Vittoria (Pl. b); *Hôtel de Naples (Pl. d). — In the *Riviera di Chiaja* (Pl. D, C, B, 6), near the Villa Nazionale, with a view of the Villa and the sea: No. 276, *Gran Bretagna (Pl. h), and No. 270, *Hôtel d'Angleterre (Pl. i), belonging to the same proprietor, dear; Nos. 255, 253, *Hôtel du Louvre (Pl. k), handsomely fitted up. — In the *Strada S. Teresa a Chiaja:* Hôtel Hassler, pension 8-10 fr.; No. 127, Hôtel de la Ville (Pl. l), opposite the end of the Villa, somewhat remote, pension 8-10 fr. — In the *Strada S. Lucia*, to the E. of the Pizzofalcone: Hôtel de Rome (Pl. m), close to the sea, R. 4, D. 5 fr., well spoken of; *Hôtel de Russie (Pl. n), well fitted up, R. 3-4 fr. and upwards, a large house with a dépendance which was formerly the Hôtel Bellevue.

In the *Corso Vittorio Emanuele* (Pl. B, 6), on the hill to the W., is the *Hôtel Tramontano-Beaurivage, healthily situated, and commanding a fine view; Hôtel Nobile, a large first-class estab., D. 5 fr.

The following second-class hotels, though not on the coast, are conveniently situated near it. Near the *Piazza del Plebiscito* (Pl. E, 6): *Hôtel del Plebiscito (Pl. E, 6), Via Gennaro Serra 24, in the upper floors of the building only, with a view of Vesuvius beyond the church of San Ferdinando, R. 4, D. 4, A. ½ fr.; Hôtel Montpellier and Hôtel de l'Europe in the Strada Nardones, the second side-street on the left side of the Toledo. — In the busy *Strada Medina* (Pl. E, 5), not far from the harbour: *Hôtel de Genève (Pl. o), entrance by No. 13 Strada S. Giuseppe, R. 3, D. 4½ fr.; *Hôtel Central (Pl. p), Strada Medina 72, commercial, similar charges; Hôtel National, Strada Medina 5; Hôtel Cavour, Strada Medina 54, well spoken of; Hôtel del Globo, opposite the Fontana Medina. — In the *Strada del Molo*, opposite the Castel Nuovo: No. 24, Hôtel Milano (Pl. 9), unpretending, R. 2½, A. ½ fr. — In the *Largo Fiorentini* (near the theatre of that name, Pl. 28; E, 5): Albergo dei Fiori. In the *Piazza del Municipio*, nearly opposite the church of S. Giacomo: Albergo d'Italia, moderate.

Pensions (*Boarding Houses*). The best are in the Strada Chiatamone and the Riviera di Chiaja: Pension Allemagna, No. 23, and Pension Internationale, No. 5 Chiatamone, both German houses; Pension Universelle, Strada Vittoria 44, 47, not far from the Piazza of that name; Balboni, Via Bisignano 2 (Pl. D, 6), 8-10 fr., well spoken of; Anglo-Américaine, Riviera di Chiaja, Nos. 211 and 118; Pension della Riviera, Chiaja 118; Anglaise (Mme. Douglas), 7-10 fr., Chiaja 114; Suez, Chiaja 36. Near the Riviera di Chiaja: Mme. Stanford, Vico Carminello a Chiaja 49; Britannique (Mme. Macpherson), Rione Principe Amadeo, below the Corso Vittorio Emanuele. In the Mergellina, farther distant: No. 23, Villa Barbaia; No. 55, Pension Mergellina. Then in S. Lucia, No. 92, Pension Romaine (Mme. V. Pezzi), 3rd floor.

Hôtels Garnis. For a stay of some duration the traveller may prefer to take rooms at a private hotel, where he will be more independent than at a hotel or a pension. Charges vary with the season, culminating on unusual occasions, such as an eruption of Mt. Vesuvius, which invariably attracts crowds of visitors. The rooms are generally large and fitted up for two persons: with one bed 2½-4, with two beds 4-6 fr. per day. The number of days for which the room is engaged should be ex-

pressly stated, otherwise the visitor may be required to leave unexpectedly, and a distinct bargain should be made as to charges (e. g.: A. 1/2 fr., L. 30 c. per day). Breakfast may usually be obtained in the house, but better at a café. Many of these establishments are well fitted up, but are not so clean or well organised as the principal hotels. Houses of this kind are to be found on the side of the town next the sea, from S. Lucia and Chiatamone to the Chiaja and the Mergellina, and also in the side-streets near the Chiaja (Giovanni Bausan, Mandella Gaetana, Sta. Teresa a Chiaja, etc.). Thus in S. Lucia is the HÔTEL NEW YORK, formerly the well known *Casa Combi*, with different proprietors on the different floors. Then Chiaja Nos. 84, 144, 155, 257, 263, etc. — There are also several hôtels garnis in the Corso Vittorio Emanuele.

For the summer months apartments in one of the surrounding villas may be engaged through a house-agent.

The *Water* at Naples is bad, and if drunk without being iced is apt to cause diarrhœa. Careful diet (rice), rest, change of air (an excursion of 1-2 days), and eating ice are among the most effectual remedies for this malady.

Restaurants (*Trattorie*) very numerous. Italian cuisine. Dinners usually à la carte; three dishes with fruit and wine 2-3 1/2 fr.; iced water (acqua gelata) 5 c.; good table-wine 30-40 c. per half-litre; bread, generally indifferent, 15 c. (*pane francese* of finer flour); gratuity 1 soldo for each franc of the bill. Most of the restaurants also give dinners at a fixed price (*prezzo fisso*) varying from 2 1/2 to 5 fr. — Smoking universal; ladies, however, may visit the better of these establishments. Most of them are situated in the Toledo, on the first-floor, the entrance being generally from a side-street.

ON THE W. SIDE OF THE TOLEDO: **Caffè del Pal. Reale*, handsome and expensive, table d'hôte at 5, 5.30, or 6 according to the season, 4 fr.; **Restaurant du Café de l'Europe*, above the café of that name, at the corner of the Strada di Chiaja and the Toledo, dear; *Restaurant de Naples*, Toledo 236, entrance in the Str. Sergente; *Restaurant du Louvre*, entrance Vico Tre Re 60; *Trattoria Centrale*, Toledo 291, also a 'birreria'.

ON THE E. SIDE OF THE TOLEDO: *Giardini di Torino*, entrance Vico Campano 70, moderate. Then, No. 198 (entrance S. Brigida 2), **Villa di Napoli*, an old-established trattoria, visited by strangers as well as Neapolitans. *Villa di Torino*, Vico della Concezione a Toledo 3, a side-street between the Toledo and the Piazza della Municipio, viands good, rooms indifferent, one of the oldest trattorie in Naples, formerly the chief resort of strangers. **Birreria Dreher* (suitable for breakfast; 'plat du jour' 1 fr.), in the Largo S. Francesco di Paola (see p. 24); **Hasler's German Restaurant*, Vico Baglivo Uries 38, a side-street on the left of the Strada Guantai Nuovi (Pl. E, 5), moderate; *Zepf-Weber* (also a café), Str. del Molo 2; *Café du Commerce*, near the last, in the Str. Medina, table d'hôte at 6 o'clock 3 fr.; *Al Vermouth di Torino*, Piazza del Municipio 10, B. or D. from 2 1/2 fr.; *Armonia*, Str. di Chiaja 134; *Trattoria di Gennaro*, Str. Vittoria a Chiaja.

The *Maccaroni* of Naples is much esteemed, but is generally hard, and should therefore be ordered 'ben cotti'. It is usually flavoured with *pomi d'oro* (tomatas), of which the Neapolitans are very fond. *Sea-fish* and *ragustra*, a kind of lobster, excellent. Shell-fish-soup (*zuppa di vongole*), a good but indigestible dish. Oysters (*ostriche*) are least expensive at S. Lucia; the best are from the Lago Fusaro, 1-1 1/2 fr. per dozen. Those who care to witness a characteristic phase of Neapolitan life should visit one of the oyster-stalls, but many will prefer the more refined restaurants *des Etrangers* and *du Vésuve*, situated on the promontory mentioned p. 39. An *Ostrichaio*, or oyster-seller, generally visits the restaurants in the town about the dinner-hour.

Good fish may also be procured at the **Trattorie di Campagna**, by the Posilipo, close to the sea; e. g. *La Schiava*, or *Monaco*, close to the ruins of the Palazzo di Donn' Anna (p. 80), 1 M. from the W. end of the town; about 1/4 M. beyond it is the *Antica Trattoria dello Scoglio di Frisio*, above it the *Trattoria al Pergolato dello Scoglio di Frisio*; both of

these are much visited on summer evenings (high charges, as to which enquiry had better be made beforehand).

Wine. The wine of the environs is generally excellent, 50-80 c. per litre, such as Gragnano, Vino di Procida, del Monte, di Posilipo, and Falerno (sweet); whereas Marsala, Capri, and Lachrima Christi are generally adulterated. Wine-stores: Str. Pace 9; Str. di Chiaja 136, 146; Vico Concezione a Toledo 42, etc.

Cafés. Smoking allowed everywhere. A déjeûner à la fourchette is more expeditious at a café than at the trattorie. On summer evenings the cafés are crowded with ice-eaters; in the morning *granita* only. The average charges are: cup of 'caffè nero' 15-20 c., 'caffè bianco' or 'caffè latte' 40, 'granita di caffè', or frozen coffee (refreshing in hot weather, and may be taken at breakfast) 40, chocolate 80, bread or coffee-cake (*pasta*) 15-20 c., two fried eggs (due uova al piatto) 40-60 c.; steak or cutlet 1 fr. to 1 fr. 20 c. The list of ices sometimes contains a great variety: granita 40-50 c., gelato 60 c. and upwards; half-portions of the former may be obtained. Gratuity 5 c. or more.

The best cafés are at the S. end of the Toledo, near the Piazza del Plebiscito. Here are situated the **Gran Café del Palazzo Reale*, in the Piazza S. Ferdinando, opposite the palace. Adjacent, at the corner of the Str. di Chiaja, **Europa*, with restaurant (upper floor more expensive than lower). There are also several smaller cafés in the Toledo. — We may next mention: **Benvenuto*, Str. di Chiaja 140, opposite the church of S. Caterina (Pl. 41; D, 6), excellent ices; **Italia Meridionale*, Str. di Chiaja 83, not far from the Toledo, moderate, suitable for luncheon. — *Commercio*, Piazza Medina, and *Zepf-Weber*, Str. del Molo, see above. — At the Villa: *Café Nazionale* and *Grand Parillon*, concerts in the evening, when the charges for refreshments are slightly raised.

Visitors to the Museum will find the cafés *Comito* and *Casillo* in the new houses at the upper end of the Toledo, on the right as they ascend from the Piazza Dante, and a small café opposite the museum, at the corner of the Piazza Cavour, convenient for luncheon.

Beer. The best is obtained at the **Birreria Dreher*, in the Largo S. Francesco di Paola, between the Piazza del Plebiscito and the Strada di Chiaja (Pl. E, 6); excellent Vienna beer, 35 c. for a small, 60 c. for a large glass; this is also a good restaurant. Other *birrerie:* Toledo 291, Str. S. Carlo 48, etc. — Munich beer at *Hasler's German Restaurant* (see above). At other places the slightly effervescing beer of Caflisch's brewery at Capodimonte (50 c. per bottle) is usually drunk.

Confectioners: *Caflisch*, Toledo 255; *De Angelis*, Toledo 247; *D'Albero*, Toledo 218; *Ferroni*, S. Brigida 3. — *Boulangerie Française*, Largo S. Ferdinando 51. — *Epicerie Anglaise*, Largo Vittoria.

Cigars at the *Spaccio Normale*, Toledo 248, on the left when approached from the Piazza del Plebiscito. Imported Havannahs from 25 c. upwards.

Money Changers, employed by the bank for public convenience, are stationed at several of the most frequented parts of the streets. Small notes under 10 fr. may be exchanged here for copper, either gratuitously, or at a charge of 2 c. per 5 fr.; the change should of course be counted. In order to avoid imposition and many a trial of patience, the traveller should always be well provided with small coin as well as the smallest notes of the country. There are no ½ fr. notes at Naples.

Bankers. *Iggulden & Son*, at the entrance of the Villa Nazionale. *A. Levy et Comp.*, Palazzo Cavalcante, Toledo 348. *Meuricoffre et Comp.*, Piazza del Municipio 52. *Minasi & Arlotta*, Strada Montoliveto 37; *Sorrillo*, in the same house. Bills of exchange must be stamped on presentation for payment with a '*bollo straordinario*', obtainable from the bankers.

Consulates. *American* (Mr. Duncan), Via della Pace 15; *Austrian*, Strada Montoliveto 37; *Belgian*, Str. Donn' Albina 56; *British* (Mr. Calvert), Vico Colascione a Monte di Dio; *Danish* and *Swedish*, Str. Piliero 16; *French*, Via Poerio 34; *German*, Str. Guantai Nuovi 69; *Russian*, Via S. Teresetta a Chiaja; *Spanish*, Str. Pace 24; *Swiss*, Piazza del Municipio 52.

Carriages. The distances in Naples are so great, carriage-fares are so moderate, and walking in the hot season is so fatiguing, that most travellers will prefer driving to walking. A private two-horse carriage for excursions costs 20-25 fr. per day, or 12-15 fr. for half-a-day, besides a gratuity of 2-3 fr. — Carriages may be hired at the hotels, at S. Lucia 31, etc. The ordinary cabs are of course the cheapest conveyances.

(a) WITHIN THE CITY, the boundaries of which are as follows (beginning on the W.): From the Fontana del Lione on the Mergellina and the small piazza in front of S. Maria di Piedigrotta (Pl. A, 7) along the Corso Vittorio Emanuele to the Carceri di S. Efremo Nuovo, in the Strada delle Fontanelle (Pl. D, 2. 3); thence to S. Gennaro dei Poveri (catacombs; Pl. D, 2) and the Tondo di Capodimonte with the stairs; then to S. Efremo Vecchio, the Albergo dei Poveri in the Strada Foria (Pl. F, G, 1, 2) and along the Strada dell' Arenaccia to the sea, and the Ponte della Maddalena (Pl. H, 4).

	By day	Midnight to sunrise
With one horse ('carrozzella', for two persons at most):		
Per drive	— 70 c.	1 fr. 10 c.
By time (generally disadvantageous), first hour	1 fr. 50 c.	2 fr. 10 c.
Each additional hour	1 fr. 10 c.	1 fr. 50 c.
With two horses: per drive	1 fr. 40 c.	2 fr. 20 c.
First hour	2 fr. 20 c.	3 fr. 20 c.
Each additional hour	1 fr. 70 c.	2 fr. 20 c.

Each box from the station to the town 20 c., smaller articles free. In order to avoid imposition, the best course is to pay the exact fare, and not a single soldo more. Those who are disposed to pay liberally are sure to be victimised. In case of altercations, application should be made to the nearest policeman, or at the office of the Corso Pubblico on the first floor of the Municipio.

(b) OUTSIDE THE CITY: —	One-horse	Two-horse
Villaggio di Posilipo	1. 50	2. 25
Villaggio di Fuorigrotta	1. 20	1. 75
Bagnoli and *Lago d'Agnano* (*Dog Grotto*)	2. —	3. —
Arenella, *Antignano*, *Vomero*, *S. Martino*, or *Capodimonte*	1. 50	2. 25
Campo di Marte or *Cimeterio Nuovo*	1. 50	2. 25
Portici	1. 75	2. 50
Miano, *Marianella*	2. —	3. —
Resina	2. —	3. —
Torre del Greco	2. 50	3. 75
S. Giorgio a Cremano or *Barra*	1. 75	2. 50

These are the fares from the stands nearest to the respective points. Unless a special bargain be made, the fares from other stands are 70 c. to 1 fr. 20 c. in excess of the above. For longer excursions, an agreement should be made with the driver beforehand. On being informed of the distance of the intended drive, he generally makes an extravagant demand. In answer, the hirer offers what he considers a fair sum, and quietly withdraws if the driver objects. This course seldom fails to produce the desired result. On Sundays and holidays the fares are somewhat higher.

Omnibuses afford a convenient opportunity, especially to a single traveller, of visiting the Museum, and of making short excursions in the environs. Fare 20 c. on all the lines. The starting-point of the three chief lines is the LARGO S. FERDINANDO (Pl. E, 6), a small piazza adjoining the Piazza del Plebiscito on the N.; the omnibus station is in the corner, between the Palazzo Reale and the Teatro S. Carlo. The three following lines diverge hence: (1) Up the Toledo to the *Museum*, thence to the right by the Strada Foria and across the *Albergo de' Poveri* (Pl. G, 1). — (2) Up the Toledo, turning to the right, traversing the *Strada S. Trinità Maggiore*, Strada del Duomo, Strada de' Tribunali, and stopping in the court of the *Tribunali* (Castel Capuano, Pl. F, G, 3). — (3) Through the *Strada S. Carlo*, Piazza del Municipio, Strada del Molo, along the *Harbour*, past *S. Maria del Carmine* (Pl. 59; G, 4), and by the Corso

Garibaldi to the *Railway Station* (Pl. G, 3). (An omnibus also runs nearly every hour from the Largo S. Ferdinando to Portici in a little more than 1 hr.; fare 40 c.) — From the entrance to the VILLA in the Largo Vittoria (Pl. D, 6) an omnibus runs through the *Strada di Chiaja*, up the *Toledo*, and to the *Museum*, where it turns to the right to the *Porta S. Gennaro* at the E. end of the Piazza Cavour (Pl. E, 3). — Another line runs from the POST OFFICE (Pl. 23; E, 4) down the Strada di Montoliveto, through the Str. Medina, Piazza del Municipio, Strada S. Carlo, and Strada di Chiaja (in the evening by S. Lucia), to the *Riviera di Chiaja* and the beginning of the *Mergellina* (Pl. A, 7).

Boats. Charges vary according to circumstances. A boat with four rowers about 15 fr. per day. A row in the harbour 1-1½ fr. for the first, 1 fr. for each additional hour. A previous agreement should invariably be made. Boats to the steamers, see pp. 21, 101, 150).

Commissionaires charge 6 fr. a day, or for a single walk 1 fr.; but travellers who intend making purchases had better dispense with their services. Some of the best guides are Swiss and Germans. *Johann Huber*, *Zum Stein*, *Staub*, and others organise excursions in the environs. Thus Huber generally escorts a party weekly to Amalfi, Ravello, and Pæstum, the excursion lasting from Monday morning to Tuesday evening, and the charge, including quarters for the night, being 50 fr. for each person. Trustworthy information may be obtained at Detken's book-shop (see below).

Baths. *Warm:* *Strada della Pace 16, near Chiatamone (bath in summer 1 fr. 15, in the evening 1 fr. 35 c.; in winter 1 fr. 70 or 2 fr. 50 c.; six baths in summer 5½ fr., in winter 9 fr.; gratuity for each bath 2 soldi). Others near the Hôtel de Rome at S. Lucia; Vico Belle Donne a Chiaja 12; Calata S. Marco a Fontana Medina 6; *Stabilimento Idroterapico* of Dr. Paoni, Strada Cavallerizza a Chiaja 47. — *Sea-Bathing* in summer. The most frequented place is beyond the Villa Nazionale, but as the drains of the town empty themselves in the vicinity, the water is not very clean. A better place is at the Posilipo near the Villa Monplaisir, immediately beyond the precincts of the city; large cabinet 1 fr. with towels, small cabinet 50 c.; fee 5 c. — On entering the water, bathers should take care to observe the number of their cabinet, and to avoid touching the stakes which are encrusted with very sharp shells. — The baths by S. Lucia and the Marinella cannot be recommended to strangers.

Lieux d'Aisance (10 c.) at the Villa, by the egress towards the sea; also by the promontory of S. Lucia, to which a flight of steps descends, to the left.

The **Climate** of Naples is more equable both in summer and winter than that of Rome and Florence. The mean temperature is about 63°; during the greatest heat the thermometer occasionally, but very rarely, rises to 104° in the shade; and during the coldest weather it sometimes falls to 27½°. The hottest weather is between 22nd June and 22nd Aug., when the temperature is seldom above 90°; the coldest between 12th Dec. and 12th March, when the thermometer seldom falls below 30°. From October to March the rainy S. wind prevails, and from April to September the dry N. or N.E. wind, when the sky is generally bright and cloudless. Most of the rainy days occur in autumn and winter and the fewest in summer, in consequence of which the vegetation is burned up in the hot season. Fogs are very rare. Hail is not common, but when it falls is apt to be very destructive. Snow hardly ever falls in the town, but the neighbouring Apennines are covered with snow until summer, and snowfalls occur on Vesuvius in spring. Great changes of temperature accordingly often take place, and invalids should therefore consult an experienced medical adviser as to the most suitable season for a stay in Naples and as to the situation of their apartments. Even persons in robust health should be on their guard against these treacherous variations. (Comp. p. 21.)

Spring-water at Naples is neither abundant nor good (see also p. 23). In ancient times the city was supplied by aqueducts. Most of the pre-

sent supply is derived from cisterns. The new water-works now in progress will not be completed for 4-5 years more.

Physicians. *Dr. Barringer*, Str. Vittoria 41; *Dr. Dempster*, Riv. di Chiaja; *Dr. Wyatt*, S. Caterina a Chiaja, Pal. Calabritta; *Dr. Schron*, professor of anatomy at the university, Palazzo Montemiletto, Corso Vitt. Emanuele 152, hours of consultation 9-10 and 2-3; *Dr. Obenaus*, physician of the German hospital, Palazzo Cassano, Str. Monte di Dio 14 a Pizzofalcone; *Dr. Heuberger*, Piazza Medina, Hôt. Cavour; *Dr. Stamm*, Riv. di Chiaja 118; *Dr. Cantani*, director of the Clinica Medica at the university, Palazzo Tarsia, Largio Tarsia; *Dr. C. Vittorelli*, Str. Nardones 8 (1-2). — German Hospital, see below.

Chemists. *English*, Kernot, Strada S. Carlo 14. *German*, Berncastel, Largo S. Francesco di Paola, adjoining the Piazza del Plebiscito. *Drug-dealers*, Fratelli Herrmann, Piazza del Municipio.

While dealing with the subject of health we may mention the well organised *Ospedale Tedesco*, Cappella Vecchia 18, under the superintendence of Dr. Obenaus. Travellers who have the misfortune to be taken seriously ill are advised to procure admission to this hospital as they are very apt to be neglected at the hotels.

Teachers of Languages. Addresses may be obtained at the booksellers'.

Shops. Gloves, coral, tortoise-shell, and lava ornaments may be mentioned as specialities of Naples. Copies of ancient bronzes, Etruscan vases, etc. are also well executed here. Bargaining is absolutely necessary in order to prevent extortion. Those who know something of the language will of course buy to the best advantage.

Antique Bronzes. Copies are largely manufactured by *Masulli*, depôt Piazza de' Martiri 64, whence the purchaser may desire them to be forwarded direct to his own country (Narcissus 100-150 fr.; Dancing Faun 130—160 fr.).

Antiquities. *Barone*, Str. Trinità Maggiore 6, first floor, nearly opposite S. Chiara.

Booksellers. *Detken & Rocholl*, Piazza del Plebiscito; circulating library, newspapers, etc.; *Hœpli*, Via di Roma (Toledo) 224; *Marghieri*, Toledo 140. *Dorant*, English reading-room, Riviera di Chiaja 267.

Bookbinder, Str. di Chiaja 65.

Bronzes, see Antique Bronzes.

Chemists, see above.

Coral and Lava. **Achille Squadrilli*, Str. Pace 7, in the Palazzo Nunziante, first floor, entrance by the court; pretty brooches in lava 12½, earrings 10, bracelets 21/2 fr. and upwards; fixed prices, but 5 per cent discount allowed. **Bolten*, Piazza de' Martiri 58; *Casalta & Morabito*, Piazza dei Martiri 60; *Mertino*, Strada del Gigante 18, 19; *Palchetti*, Calata S. Caterina a Chiaja 32, 33; *Stella*, Str. Pace 9, cameos. — The so-called lava-ornaments are manufactured of a kind of calcareous tufa, a softer material also found on Mt. Vesuvius, having been probably thrown up by former eruptions, and presenting various tints of grey, brown, greenish, and reddish colours.

Gloves. *Bossi*, Toledo 179; *Cremonesi*, Largo S. Ferdinando 50; *Criscuolo*, Strada S. Caterina a Chiaja 74, 75, near the Piazza dei Martiri; *Boudillon*, Strada di Chiaja 202; *Cuosta*, Str. di Chiaja 56 and 137.

Hairdresser, see Perfumer.

Hatter, *Mammolino*, Toledo 258.

Millinery. *Ricco*, Strada S. Caterina a Chiaja 8, 9; *Poma*, Strada di Chiaja 195, 196; *Jourdan*, Strada di Chiaja 209, first floor.

Music, see Pianos.

Optician, *Heinemann*, Toledo 213.

Perfumer, *Zempt*, Str. S. Caterina a Chiaja 34; the pleasant, soft Neapolitan soap is sold here.

Photographs are sold at the book-shops, and also by *Sommer*, Largo Vittoria and Calata S. Caterina a Chiaja 5, where views of every part

of Italy, copies of bronzes, terracottas, etc. may be purchased; *Scala*, Strada S. Caterina a Chiaja 42; *Amodio*, same street, No. 3; *Cannone d' Gargiulo*, Strada S. Lucia 85, 86; these three also sell bronzes, terracottas, etc.; *Rive*, Strada S. Lucia 1; *Grillet*, Chiatamone 6; *Fotografia Pompeiana* (Ett. De Sio Cesari), for Pompeian photographs, Toledo 205.

Pianos (also for hire). *Eppler*, Strada Nardones 95; *Helzel*, Strada S. Caterina a Chiaja 138; *Mach*, Piazza dei Martiri 33; *Sievers*, Palazzo Francavilla, Strada di Chiaja 149; *Schmidt*, Strada Nardones 51. — *German Music* at Detken's; *Italian* at *Cottrau's*, Largo S. Ferdinando 49, and *Clausetti's*, Strada S. Carlo 18. — *Music Masters*, very numerous; addresses obtained at the music-shops.

Shoemakers. *Finoja*, Strada Alabardieri 53, 54; *Burrington*, Piazza de' Martiri 57; *Baldelli*, Strada di Chiaja 169; *Chaussures de Paris*, Toledo 256.

Tailors. *Lennon* (English), Str. S. Caterina a Chiaia 2; *Mackenzie*, Piazza de' Martiri 51, 52; *Kieper*, Str. Montoliveto 61 (nearly opposite the post-office); *Devallier*, Str. di Chiaja 204.

Tortoise Shell. *F. Labriola*, Largo Vittoria 1; *M. Labriola* Strada S. Caterina a Chiaja 69; *Tagliaferri*, same street, 43. Also at the small shops in the Strada S. Carlo and Piazza del Municipio.

Umbrellas and Fans. *Gilardini*, Toledo 335, 336; *De Martino*, Strada di Chiaja 210.

Vases, Terracottas, and Statuettes (of Neapolitan figures, very characteristic): *Giustiniani*. Str. del Gigante 20; *Colonese*, Strada Marinella 21; *Mollica*, Strada S. Lucia 27.

Watchmakers. *Gutwenger*, Str. S. Caterina a Chiaja 66; *Eberhard*, Str. di Chiaja 207, not far from the Toledo; *Wyss*, Str. di Chiaja 5.

Theatres (comp. p. xxiv). The **Teatro S. Carlo* (p. 41), one of the largest theatres in Europe, contains six tiers of boxes, 32 in each. Operas and ballet only. Parterre (pit) 3 fr. (arm-chair 6 fr.); boxes, 1st tier (parterre) 40 fr., 2nd tier 50 fr., 3rd 32 fr., and so on. — Teatro del Fondo (or *Mercadante*), in the Str. del Molo, dramas and comedies, and in summer operas. Pit 2 fr. (arm-chair 4 fr.); boxes, 1st tier 15 fr., 2nd tier 20 fr., etc. — Teatro Fiorentini, in the street of that name. Dramas. Pit 1 fr. 40; boxes, 1st tier 11 fr. 75 c., 2nd tier 12 fr. 75 c., etc. — Teatro Nazionale, Strada Nuova. Comic opera and pulcinella. Pit 1 fr.; boxes 7 fr., 8 fr. 50 c., etc. — Teatro Sannazaro, on the Chiaja, a pleasing little theatre for operettas. Pit 3 fr. — San Carlino, Piazza del Municipio, where the visitor may become acquainted with 'Pulcinella', the 'Punch and Judy' of the Neapolitans, to whom the spectacle is an unfailing source of amusement. These performances (twice daily) are said to derive their origin from the ancient Oscan comedy of Atella. Those who have some knowledge of the Neapolitan dialect will find them not beneath their notice. Pit 85 c.; boxes 6 fr. 40, or 5 fr. 10 c. — Teatro Partenope, similar to the last, Piazza Cavour.

Post and **Telegraph-Office** in the Palazzo Gravina (Pl. 23, E, 4), Strada Montoliveto. *Branch Offices* in the Largo S. Caterina a Chiaja, the railway station, Str. Foria, 177, and at the Immacolatella on the quay (p. 43). Letters should be posted at the branch-offices 2 hrs., and at the general post-office 1 hr. before the departure of the mail-train for which they are intended. The office for the *Diligences* to Gaeta and Terracina (R. 2), Avezzano (R. 17), Reggio in Calabria (R. 20), and Potenza (R. 19) is at the general post-office, or the counting-houses of the neighbouring goods-agents. — The chief *Telegraph Office*, on the first floor of the Palazzo Gravina, is open day and night. *Branch Offices* Str. S. Teresa a Chiaja 6, Vico Concezione a Toledo 16, and Str. Foria 108.

Railways. The station is at the E. end of the town, in the Corso Garibaldi (Pl. G, 3). Passengers should be at the station in good time

(comp. p. xviii). Those who wish to go by an omnibus to the station should ask before getting into it whether it will reach the station in time, as the omnibuses do not run in connection with the trains.

Steamboats. Most of the offices are on the quay. *Società Peirano Danovaro & Co.*, Strada Piliero 33: to Cività Vecchia, Legborn, and Genoa four times weekly; to Paola, Messina, Reggio, and Catania once weekly; to these same ports and thence to Catanzāro, Cotrone, Tarānto, and Ancona once weekly. — *Società J. V. Florio & Co.*, Str. Piliero 30: to Palermo five times weekly; to Messina three times weekly. Some of this company's vessels are new and comfortable, while others are the reverse. Enquiry on this point should therefore be made beforehand. — *Società La Trinacria*, Str. Piliero 7: to Leghorn, Genoa, and Marseilles once weekly; to Palermo once weekly (vessels new and good). — Vessels of the French company *Valery Frères et Fils*, Str. Piliero 1, and of *Fraissinet et Co.*, Str. Piliero 3, start twice weekly for Cività Vecchia, Leghorn, Genoa, and Marseilles. — *Rubattino & Co.*, Str. Piliero 15, once weekly to Cagliari in 30 hrs.; three times monthly to Alexandria. — During the prevalence of cholera many of the steamers cease to ply. — Embarcation of each passenger 1 fr. incl. luggage, comp. p. 21.

Street Traffic. The stranger is beset and importuned in the principal streets by numbers of hawkers, who of course practise gross imposition on those who are unacquainted with the prices. As a rule one-third of the sum demanded should be offered, and all discussion avoided.

Shoe-blacks, whose knocking is intended to attract passers-by, 5 c.

Matches. A box of vestas (*cerini*, 10, or two boxes 15 c.) is a desirable acquisition, as matches are never provided at the hotels.

Vendors of Iced Water (acquaiuoli) carry on a very brisk traffic in summer. They are usually provided with two large tubs filled with snow, in which the water is cooled, and a supply of lemons, etc. Iced water 2 c. per glass; with lemon, amarena, or anisette 5 c.; with lemon, syrup, and anisette 10 c. — There are also several mineral springs in the town, containing sulphur, iron, and carbonic acid gas; the best known is at S. Lucia. Women and girls offer a draught to passers-by (5 c.). The water has a slightly medicinal effect, and the smell is disagreeable.

Newspapers. The most important are: the *Giornale di Napoli*, published about noon, 10 c.; the *Roma*, at 3 p. m., 5 c.; in the evening *Il Piccolo* and the popular *Il Pungolo*, 5 c. each (il pungolo = a goad for driving cattle). 'E uscit 'o pung', or 'volit 'o picc' (the *o* being strongly emphasised), *i. e.* 'è uscito lo Pungolo', or 'volete lo Piccolo' (*lo* being the Neapolitan form of the article *il*) are calls which resound everywhere about 9 p. m.).

National and Religious Festivals. These are inseparably connected with each other, and, though inferior in magnificence to the church-festivals which used to take place at Rome, they exhibit the most joyous and animated phase of Neapolitan life. The principal pilgrimages take place in summer. The carriages are decked with wreaths and banners; tambourines and lungs are plied most lustily; the horses, especially in the Chiaja, are driven at a furious pace. The political changes of late have deprived many of these festivals of their former significance, but the more important are still extremely interesting.

The Festival of the Vergine di Piedigrotta (p. 81) was formerly the greatest of all, but under the present government has lost its importance. — A more interesting sight is now presented by the pilgrimages at Easter to the shrine of the Madonna di Monte Vergine near *Avellino* (p. 169), which are prolonged for three days, when the surrounding population assembles from all quarters in carriages and on foot, tricked out in all the magnificence they can command. The Neapolitans then return to the town by Nola in a gay procession which vies with those of the Bacchanalians of old. On the following day they proceed to celebrate the festival of the Madonna dell' Arco, 6 M. from Naples, at the foot of Monte Somma, from which they

again return in procession in the most exuberant spirits. — On Ascension Day the festival of the Madonna of the baths of SCAFATI (p. 156) takes place near Pompeii. — On 15th Aug. is celebrated the festival of CAPODIMONTE. — Other festivities of a more strictly ecclesiastical character are celebrated at Christmas, Easter, on Ascension-day, on the festivals of Corpus Christi (*Fête de Dieu*), St. Antony, and above all on that of ST. JANUARIUS in May, September, and December.

The FESTIVAL OF THE CONSTITUTION (*la Festa dello Statuto*), of more recent origin, is celebrated throughout Italy on the first Sunday of June. In the forenoon military parade in the Piazza del Plebiscito. In front of S. Francesco mass is celebrated, accompanied by the thunder of the guns from the vessels of war and the harbour-batteries. Concerts are given at different places in the evening, and fireworks are displayed, especially at the Villa. The Garibaldi hymn invariably elicits enthusiastic applause.

The *Tombola*, which is previously announced by placards, attracts a large concourse of spectators.

English Church in the Str. S. Pasquale, at the back of the Str. di Chiaja, on the site presented to the English residents by Garibaldi when dictator in 1860; Service on Sundays at 11 a. m. and 3 p. m. — *Presbyterian Church* (Chiesa Scozzese) S. Cappella Vecchia; Service on Sundays at 11 a. m. and 3. 30 p. m., on Wednesdays at 7. 30 p. m. — *Italian Service of the Waldensian Church*, Monte Calvario, also on Sunday evenings in the Scotch church. — *French and German Protestant Church*, Str. Carlo Poerio, Piazza dei Martiri.

Duration of Stay and Disposition of Time.

With respect to the duration of the visitor's stay it is difficult to offer a suggestion; the taste and inclination of the individual must here more than almost anywhere else decide the question. Suffice it to observe that within a period of ten days all the most interesting points may be visited, whilst many months may be delightfully spent in exploring the incomparable beauties of the environs. Where time is limited, it should be devoted almost exclusively to the latter, as the town contains few objects of interest, with the exception of the Museum and one or two of the churches. Those to whom the town is unbearably distasteful should endeavour to obtain accommodation in the vicinity. The pleasantest season at Naples is spring and early summer, when the freshness of the vegetation imparts a most fascinating charm to the scenery. March is occasionally a pleasant month, but winter should never be the season selected, for in few places is bad weather a greater trial of patience than at Naples. In hot summers it is the pleasantest of all the Italian capitals. About 10 a.m. a cool sea-breeze generally rises, tempering the parched atmosphere with a grateful freshness.

The CHIEF SIGHTS of the city may be seen hastily in 3-4 days. The mornings may be devoted to the churches, the middle of the day to the Museum, and the afternoons to walks or drives in the neighbourhood. The evening may then be spent at the Villa Nazionale. The following are specially worthy of mention: —

Museums: **Museo Nazionale (p. 62) daily 9-3 o'clock, admission 1 fr., Sundays and Thursdays gratis; museum and church of S. Martino (p. 83), with *view, 9-5, admission 1 fr. — **Catacombs* (p. 47) daily, admission 1 fr. — *Palaces:* Reale (p. 40), Capodimonte (p. 47), Fondi (p. 50), Santangelo (p. 56), Castel Nuovo (p. 42). — *Churches:* *Cathedral, best seen about noon (p. 58), *Sta. Chiara (p. 51), *S. Domenico 7-11 a. m. (p. 53), *Montoliveto (p. 50); *L'Incoronata, early in the morning (p. 49), *Cloisters of S. Severino (p. 55); *S. Giovanni (p. 57); S. Maria del Carmine (p. 44); *S. Lorenzo (p. 61), S. Paolo Maggiore (p. 61). — *Views:* *Camaldoli (p. 87). *Sant' Elmo (p. 84), Strada Nuova di Posilipo (p. 84); Villa Nazionale, in the evening (p. 78).

Most of the EXCURSIONS IN THE ENVIRONS (RR. 5-12) may be made from Naples in one day, but both time and money may often be economised if the traveller combines several of them so as to avoid the necessity of returning to Naples every evening. Those who intend to explore the surrounding scenery should therefore give up their rooms at Naples, but leave behind them all superfluous luggage, in order that they may start on their tour unfettered. In making these excursions it is generally advantageous to travel as a member of a party of three or four persons, by whom carriage and boat fares, fees, and other expenses are shared. In this case too 'pension' charges may often be stipulated for at the hotels for a stay of even one or two days (6-10 fr. for bed, breakfast, dinner, and supper).

A week or a fortnight may be very pleasantly spent as follows: —

Pozzuoli, *Baiae*, *Capo Miseno* (R. 5)	1-1½ days.
Procida and *Ischia* (R. 6)	2 ,,
Ascent of *Mt. Vesuvius* (R. 8), *Herculaneum* (p. 107).	1 1 ,,
Pompeii (R. 9)	½-1 ,,
Castellamare, *Sorrento*, *Capri* (R. 10)	2-3 ,,
Amalfi, *Salerno*, *Paestum* (R. 11)	2-3 ,,
Caserta and *Capua* (pp. 7-10)	1 ,,
	6½-12½ days.

A visit to the islands, especially those of Procida and Ischia, should not be undertaken in winter unless the weather be calm and settled.

SMALL CHANGE is even more frequently required in the environs of Naples than in the city itself. Contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field, or for services rendered. An abundant supply of small notes and copper should therefore be procured at a money-changer's (p. 24) before starting.

History and Art.

The former kingdom of Naples, according to the census of 1st Jan. 1871, contained 7,175,311 inhab. (including Benevento), and is divided into 16 provinces. In ancient times it embraced the tribes of the *Volsci*, *Samnites*, *Oscans*, *Campanians*, *Apulians*, *Lucanians*, *Calabrians*, *Bruttians*, *Siculians*, and a number of others of less importance, all of whom were characterised by the most marked peculiarities of language, custom, and political constitution. The Oscan language, the one most generally spoken, predominated in Samnium, Campania, Lucania, and Bruttium. On the S. and S.W. coast, and especially in *Sicily*, Greek colonists settled in such numbers that the S. portion of the Italian peninsula received the name of *Magna Graecia*. After the war against Pyrrhus, king of Epirus, in the 3rd cent. before Christ, the Romans became masters of the land, but the Greek language and customs continued to predominate until an advanced period in the Christian era. That this was the case in the time of the early emperors has been distinctly proved by the character of the antiquities of the excavated Oscan towns of *Herculaneum* and *Pompeii*. After the fall of the Western Empire this district was occupied by *Ostrogoths* and *Lombards*, then by *Romans* from the E. Empire, who in their turn were constantly harassed by Arabian bands which attacked them by sea, and who finally succumbed in the 11th cent. to the *Norman* settlers. The *Hohenstaufen* family next held the country from 1194 to 1254. In 1265 *Charles of Anjou* gained possession of Naples and established his dominion, which was secured by the cruel execution in 1268 of *Conradin*, the lawful heir. His power, however, having been impaired by the *Sicilian Vespers*, 30th May, 1282, rapidly declined in consequence of the crimes and degeneracy of the royal family and of disastrous wars with Sicily, which was then in possession of the Arragonese. *Charles VIII. of France*, as heir of the Anjou family, undertook a campaign against Naples and gained possession of the kingdom in a few days, but was unable to retain it. His successor *Louis XII.*

allied himself with *Ferdinand the Catholic* of Spain with a view to conquer Naples, but in consequence of dissensions was compelled to abandon his enterprise after the victory of *Gonsalvo da Cordova* on the Liris. Naples, like Sicily and Sardinia, then yielded to the power of Spain, which maintained her dominion till 1713. Gonsalvo da Cordova was the first of the series of Spanish viceroys, many of whom, such as *Don Pedro de Toledo* under Charles V. (1532-54), did much to promote the welfare of the country. The rule of others, especially during the 17th cent., was such as to occasion universal distress and dissatisfaction, a manifestation of which was the insurrection under *Masaniello* at Naples in 1647. At the peace of Utrecht in 1713 Philip V. of Spain, of the house of Bourbon, ceded Naples and Sicily to the house of Hapsburg, but after prolonged conflicts they reverted to his son *Charles* in 1734, under the name of the '*Kingdom of the Two Sicilies*'. Notwithstanding the revolution of 1798-1806, the Bourbons continued to reign at Naples, until Napoleon I. created his brother *Joseph* king of Naples, who was succeeded in 1808 (to 1815) by his brother-in-law *Joachim Murat*. In June, 1815, King Ferdinand, who with the aid of the English had meanwhile maintained his ground in Sicily, returned to Naples, and in his person the Bourbon dynasty was restored. The following October, Joachim Murat ventured to land at Pizzo in Calabria, but was captured, tried by court-martial, and shot, 15th Oct. 1815. Popular dissatisfaction, however, still continued, and in 1820 a rebellion broke out in Italy and Sicily, but it was speedily quelled by the Austrians under Frimont in 1821, who occupied the country till 1827. King Ferdinand I. was succeeded in 1825 by his eldest son *Francis I.*, and the latter in 1830 by *Ferdinand II.*, whose reign was characterised by an uninterrupted succession of internal struggles, partly in Naples and partly in Sicily, especially after the year 1848. In the spring of 1859, when the war between Sardinia and Austria broke out in N. Italy, which by the peace of Villafranca would have entirely changed the internal condition of Italy, Ferdinand II. died, and his son *Francis II.* (married to the Princess Mary of Bavaria) was compelled to yield to the storm which burst forth afresh. On 11th May, 1860, *Joseph Garibaldi* landed at Marsala with a band of volunteers, captured Palermo on 31st May, was appointed dictator, crossed on 19th Aug. to Reggio, and on 7th Sept. entered Naples, where he proclaimed *Victor Emmanuel of Sardinia* king of Italy. On 1st Oct. Francis II. was defeated at a skirmish on the Volturno, was then besieged at Gaeta from November 1860 to February 1861, and at length compelled to surrender and retire to Rome.

In a land, whose history, like its volcanic soil, has been disturbed by a long succession of internal struggles, and where so many and so different nations have ruled, repose and the development of civilisation must necessarily be difficult of attainment. The present government has adopted a wise course in endeavouring to raise the standard of national education, in energetically suppressing the brigandage in the provinces, and the 'Camorra' and gangs of thieves in the city, and in introducing a number of reforms well adapted to ameliorate the condition of this degenerate nation.

Dates. The following are the most important dates in the history of the Kingdom of Naples (comp. p. 220).

I. Period. The *Normans*, 1042-1194: 1042, William, son of Tancred of Hauteville, Comes Apuliæ. — 1059, Robert Guiscard (i. e. 'the Cunning'), Dux Apuliæ et Calabriæ. — 1130, Roger, proclaimed king after the conquest of Naples and Amalfi, unites the whole of Lower Italy and Sicily. — 1154-66, William I. ('the Bad'). — 1166—89, William II. ('the Good'). — 1194, William III.

II. Period. The *Hohenstaufen*, 1194-1268: 1194, Henry VI. of Germany, I. of Naples. — 1197, Frederick II. — 1250, Conrad. — 1254, Manfred. — 1268, Conradin.

III. Period. *House of Anjou*, 1266-1442: 1265, Charles I. of Anjou. From 1282 to 1442, Sicily formed an independent kingdom under the house

of Arragon. — 1285, Charles II., 'the Lame'. — 1309, Robert 'the Wise'. — 1343, Johanna I. (married Andreas of Hungary). — 1381, Charles III. of Durazzo. — 1386, Ladislaus. — 1414, Johanna II. — 1435, Renato of Anjou, banished by Alphonso 'the Generous'.

IV. Period. *House of Arragon*, 1442-1496: 1442, Alphonso I., 'the Generous'. After his death Sicily and Naples were again separated. — 1458, Ferdinand I. — 1494, Alphonso II. — 1495, Ferdinand II. — 1496, Frederick banished (d. 1554 at Tours, the last of the House of Arragon).

V. Period. *Spanish Viceroys*, 1503-1707. — On 7th July, 1707, during the Spanish War of Succession, Count Daun marched into Naples and established the Austrian supremacy.

VI. Period. *Austrian Viceroys*, 1707-1734. — Charles III. of Bourbon, crowned at Palermo 1734, recognised by the Peace of Vienna 1738, defeats the Austrians at Velletri 1744, finally recognised by the Peace of Aix-la-Chapelle 1748. In 1758 Charles was proclaimed king of Spain, and resigned the crown of Naples and Sicily in favour of his son.

VII. Period. The *Bourbons*, 1734-1860: 1734, Charles III. — 1759, Ferdinand IV. (regency during his minority till 1767), married Caroline of Austria, sister of Joseph II., but a monarch of very different character from the latter. — 23rd Jan. 1799, the Repubblica Partenopea proclaimed by General Championnet. — 14th June, 1799, the French banished. Reaction of Cardinal Ruffo. — 14th Jan. 1806, Joseph Buonaparte established by Masséna. — 15th July, 1808, Joachim Murat, king of Naples. — 1816, Ferdinand assumes the title of Ferdinand I. of the Two Sicilies. — 1825, Francis I. — 1830, Ferdinand II. — 1859, Francis II. — 21st Oct. 1860, the Kingdom of Naples annexed to Italy by plébiscite.

The **History of the City of Naples** extends back to a very remote age. The origin and name of the city are Greek. About the year B.C. 1056 Æolians from Chalcis in Eubœa founded the colony of *Kyme*, Lat. *Cumae*, on a rocky eminence in the bay of Puteoli, which soon became a powerful and prosperous commercial town. From Cumæ the colony of *Phaleron* or *Parthenope* (named after the tomb of a Syren of that name, Plin. H. N. iii. 5) appears to have emanated at a very early period, and to have been at various times re-inforced by immigrants from Greece, who founded the *Neapolis* (or new city), whilst Parthenope, the portion erected by the original colonists, was named *Palaeopolis* (old city), a distinction which was maintained till the conquest of Palæopolis by the Romans, B.C. 326. After that period Naples remained faithful to Rome, both in the wars against Pyrrhus and against Hannibal, and owing to the beauty of its situation it soon became a favourite residence of the Roman magnates. Lucullus possessed gardens here on the Posilipo and the hill of Pizzofalcone, where, in A.D. 476, Romulus Augustulus, the last feeble monarch of the Western Empire, breathed his last. Augustus frequently resided at Naples, and Virgil composed some of his most beautiful poetry here. The emperors Tiberius, Claudius, Nero, Titus, and Hadrian were among the chief benefactors of the city, which continued to enjoy its municipal freedom and its Greek constitution. It suffered fearfully during the wars of the barbarian immigration. In 536 it was taken by storm by Belisarius, and again in 543 by the Goths under Totilas. The city soon threw off the Byzantine supremacy, and under its doge or 'duca' maintained its independence against the Lombard princes, until after a long siege in 1130 it at length succumbed to the Normans under Roger. Frederick II. founded the university, and with it the future greatness of the city. It was constituted the capital of the kingdom by Charles I. of Anjou, and was greatly extended by subsequent princes, especially by Ferdinand I. of Arragon, the viceroy Don Pedro de Toledo, and Charles III. of Bourbon. In comparison with the other capitals of Europe, the population of Naples has increased but slowly, while latterly it has apparently begun to decrease. There were 358,550 inhab. in 1830, 400,813 in 1840, 416,475 in 1850, 418,968 in 1860, and 415,549 only in 1871. Since the annexation the city has improved considerably, but the eradication of the more deeply rooted evils must necessarily progress slowly.

The national characteristic is still, as it ever has been, love of the

pleasure of the moment. The Neapolitans are at once the most joyous and the most careless, the most indolent and the most squalid of the human race. Nothing appears capable of permanently depressing the buoyancy of their spirits. If they ever indulge in melancholy, its duration is exceedingly brief; and accordingly at the present day not a trace is to be observed of the political tempest which so long cast a gloom over their city.

Literature began feebly to develop itself under Frederick II. of Hohenstaufen, but was speedily nipped in the bud. With the exception of *Ciullo d'Alcamo*, a poet of some reputation at the court of Frederick II. at Palermo (comp. p. 223), not a single name deserves mention. The same monarch was also a patron of architecture and music. In the science of medicine the school founded by the Normans at Salerno in 1150 afterwards attained considerable importance. During many subsequent centuries the land was overshadowed by profound intellectual darkness, illumined at rare intervals by a few illustrious names, such as *Thomas Aquinas*, the philosophers *Giordano Bruno*, *Campanella*, *Giambattista Vico*, the naturalist *Porta*, and the historians *Pietro Giannone* (Storia di Napoli, down to the Spanish war of succession) and *Colletta* (Storia del Reame di Napoli, 1734-1825).

In **Art** the attainments of the Neapolitans have been scarcely less insignificant. To its high state of perfection in ancient times Pæstum, and, above all, Herculaneum and Pompeii bear ample testimony. The mediæval Norman period, under Arabian and Byzantine influence, has produced works of architecture and sculpture which are by no means destitute of their peculiar merit. The appearance of *Giotto* exercised a salutary influence on the pictorial art at Naples in the 13th and 14th centuries; but this was a mere external impulse, unproductive of any independent development, so that a 'Neapolitan School' can hardly be said ever to have existed, except perhaps during the period of the decline of art. During the 15th cent. the realism of the Flemish School of the Van Eycks produced a marked effect on Neapolitan art (*Zingaro*, *Sitv. de' Buoni*, etc.). In the 16th cent. Raphael's influence extended even to Naples, as is apparent from the works of *Andrea Sabbatini* of Salerno (1480-1545) among others. In the 17th cent. the Neapolitan school of painting (*Corenzio*, *Giuseppe Ribera* or *Spagnoletto*, and *Caracciolo*), with its 'Naturalist' style, presented a striking contrast to the classical tendency of Guido Reni and Domenichino. The school of Spagnoletto produced *Aniello Falcone*, the painter of battle-scenes, and the talented landscape painter *Salvator Rosa* (1615-73). Then follow the mannerists *Luca Giordano*, *Francesco Solimena*, etc.

The following list comprises the most distinguished artists whom Naples has produced.

Painters. 1230-1310, *Tommaso degli Stefani*. 1382-1455, *Antonio Solario*, surnamed *Lo Zingaro*, a semi-mythical personage. 1430-88, *Simone Papa*, the Elder. 15th cent., *Silvestro de' Buoni* and *Antonio d'Amato*. 1480-1545, *Andrea Sabbatini*, or *da Salerno*. 16th cent., *Pietro Negroni*, *Francesco Santafede*, and *Fabrizio*, son of the latter. 1568-1640, *Giuseppe Cesari*, surnamed *Cavaliere d'Arpino*. 1558-1643, *Belisario Corenzio*. 1580-1641, *Giov. Bat. Caracciolo*. 1593-1656, *Giuseppe Ribera*, surnamed *Lo Spagnoletto*. 1585-1656, *Massimo Stanzioni*. 1598-1670, *Andrea Vaccaro*. 1600-65, *Aniello Falcone*. 1615-73, *Salvator Rosa*. 1613-99, *Mattia Preti*, surnamed *Calabrese*. 1632-1705, *Luca Giordano*, surnamed *Fa Presto*. 1657-1747, *Francesco Solimena*.

Architects and Sculptors. *Masuccio the Elder* in the 13th, and *the Younger* in the 14th cent. are usually regarded as the founders of the plastic art, but their history is involved in obscurity. 15th cent., *Antonio Bamboccio* and *Andrea Ciccione*. 1478-1559, *Giovanni Mertiano*, generally named *da Nola*, after the place of his birth. 1700-73, *Luigi Vanvitelli*.

In Music Naples incontestably deserves the credit of having brought the secular and operatic styles to a high state of perfection. The modern opera originated with *Alessandro Scartatti* (1658-1725). He was succeeded by *Niccolò Porpora* (1687-1767) and *Leonardo Leo* (1694-1743); the latter was the first master who made counterpoint his foundation, a step which was followed up by *Francesco Durante* (1693-1755), director of the Conservatorio, and his pupils *Leonardo Vinci*, *Giovanni Battista Pergolese* (1710-

36, the young and talented originator of the Stabat Mater), *Niccolò Piccini*, *Sacchini*, *Jomelli*, etc. Naples has since enjoyed the reputation of being the first school of music in the world. In the 18th cent. she gave birth to *Domenico Cimarosa* and *Giovanni Paesiello*, and to the first composers of great operas, *Tritta*, *Guglielmi*, *Fioravanti*, and the grave *Niccolò Zingarelli* (1752-1837), director of the Conservatorio, all of whom had been more or less stimulated by the powerful influence of Mozart and Gluck. The most celebrated names of the 19th cent. are *Rossini* (d. 1868), *Bellini* (d. 1835), and *Mercadante* (d. 1871).

'*Vedi Napoli e poi mori!*'

Naples is the most populous town in Italy (415, 549 inhab.†), and occupies one of the most beautiful situations in the world. The magnificent bay has from the most ancient times been the object of enthusiastic admiration, and it is annually visited by thousands of strangers in quest of enjoyment or health. In historical interest this part of the Italian peninsula is singularly deficient. Nature, it would appear, has so bountifully lavished her gifts on this favoured spot, that the energy and strength of the most powerful nations have invariably succumbed to its alluring influence. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, and Spaniards have in succession been masters of the place; yet it has rarely attained even a transient reputation in the annals of politics, art, or literature. Those who have recognised in Florence the focus of the Italian Renaissance, in Rome the metropolis of a bygone age, in Venice and Genoa, and even in Pisa and Siena, the splendour of mediæval republics, cannot but experience a feeling of disappointment on beholding Naples. The dearth of handsome buildings and indigenous works of art creates a void, for which Herculaneum and Pompeii with their matchless treasures of antiquity alone in some measure compensate. The domestic architecture of Naples, the narrow, dingy streets, the high and narrow houses, with their balconies in front of every window, and their flat roofs, are far from attractive. The never-ceasing noise, the interminable clatter of wheels at all hours of the day and night, the cracking of whips, braying of donkeys, and shrill shouting of hawkers, render Naples a most distasteful place, especially to those whose stay is limited. To these annoyances are added the insolent importunities of drivers, guides, street-vendors, beggars, etc., who often combine the most cringing manners with the grossest attempts at extortion. In justice, however, be it said, that of late years there has been some slight improvement in these matters.

† According to the census of 1871 the population including the suburbs was 448, 335 souls. The official statistics are not framed on a topographical, but on a political and administrative basis. (Comp. p. vi.) The province of Naples is about 420 sq. M. in area, and in 1871 contained a population of 907,752, *i. e.* exclusive of the city, about 1000 persons per English square mile.

Naples, situated in 40° 52′ N. latitude, lies on the N. side of the bay, which extends for about 35 M. from the *Capo di Miseno*, its N.W. boundary, to the *Punta della Campanella*, its S.E. limit, and is separated from the open sea by the islands of *Procida* and *Ischia* towards the N., and *Capri* towards the S. The S.E. side of the bay is formed by the *Monte Santangelo*, a spur of the Apennines, 5000 ft. in height, which is connected with the island of Capri by a reef of rock. At its base lie the villages of *Massa Lubrense*, *Sorrento*, *Vico Equense*, and *Castellamare*, near the ancient *Stabiae* which was overwhelmed by an eruption. The other sides of the bay are bounded by the Campanian plain, the surface of which has undergone numerous changes in consequence of volcanic agency. In the middle of the plain between the chain of Santangelo and the hilly district N. of Naples rises *Mount Vesuvius*, dividing it into two distinct districts, the southern of which is intersected by the river *Sarno*, and the northern by the *Sebeto*. The plain, as well as the slopes of Vesuvius itself, is luxuriantly fertile, and one of the most densely peopled districts in the world. In the direction of Castellamare and beyond the Sarno are situated the *Ruins of Pompeii*, and among numerous other villages, the populous *Torre dell' Annunziata*, *Torre del Greco*, *Resina* on the site of the ruined Herculaneum, and *Portici*. The N.W. side of the bay has for many ages been the scene of powerful volcanic agency. Naples, which stretches E. towards the plain, nearly to the Sebeto, is to a great extent situated on a slight volcanic eminence. This tract is identical with the *Campi Phlegraei*, so frequently mentioned by the ancients, which extended from Naples to Cumæ. They commence with the hills of the *Madonna del Pianto*, *Capodichino*, and *Miradois* towards the E., and also embrace those of *Capodimonte*, *Scutillo*, and *S. Eremo* as far as *Pizzofalcone* and *Castello dell' Ovo*, and beyond these extend to the *Vomero* and the eminence of *Posilipo*. Tufa, mingled with fragments of lava, trachyte, pumice-stone, etc., is observed in all directions. Mineral springs and gaseous exhalations testify to the volcanic nature of the district. The chain of Posilipo, separating the bay from that of Pozzuoli, is united by a subaqueous ridge with the small island of *Nisida*, an extinct crater. Farther inland are situated the craters of *Lago d' Agnano*, *Astroni*, and *Solfatara*. On a promontory lies the town of *Pozzuoli;* farther along the coast is the volcanic *M. Nuovo*, then the *Lago Lucrino* with the ruins of *Baiae*, behind which is the crater of *Lago Averno* and the site of ancient *Cumae*. Lastly, towards the S., are the *Lago Fusaro* and the hill of *Misenum*, with the *Mare Morto* and *Porto Miseno*. This range is connected with the pre-eminently volcanic islands of *Procida*, *Vivara*, and the more important *Ischia* with the extinct volcano *Epomēo*.

The City lies at the base and on the slopes of several slight

hills, rising from the sea in amphitheatre-like form. It is divided into two unequal parts by the heights of Capodimonte, S. Elmo, and Pizzofalcone, which terminate in the narrow ridge surmounted by the Castello dell'Ovo. To the S. E. of Capodimonte, and eastwards as far as the Sebēto, lies the greater and most ancient part of Naples, now the business quarter, intersected from N. to S. by the *Toledo* (now *Via di Roma*), the main street, which is continued towards the N. by the *Strada Nuova di Capodimonte*. The most important streets in this quarter are the three which intersect the Toledo — the *Strada S. Trinità* with its prolongation *S. Biagio de' Librai*, the *Strada dei Tribunali*, and the *Strada Foria*, the continuation of the Piazza Cavour; then the new *Strada del Duomo*, to the E. of the Toledo and nearly parallel with it, which is to be extended down to the coast; and lastly several broad new streets recently constructed on the E. side of the town. The only important open spaces are the *Piazza del Plebiscito* and the *Piazza del Municipio*, from which last diverges the broad *Strada Medina*. From the Piazza del Municipio the *Strada del Moto* leads us to the harbour, along which a handsome quay, called the *Strada del Pitiero* and the *Strada Nuova*, runs eastwards as far as the Castel del Carmine. Near the castle is the *Piazza del Mercato*. — The western and more modern quarter of the city is much smaller than the eastern, and is preferred to it by visitors owing to the superiority of its situation, air, and views. At the base of the hill of Posilipo, and skirting the coast, runs the broad *Riviera di Chiaja*, connected with the Toledo by means of the busy *Strada di Chiaja*, and bounded on the S. by the gardens of the *Villa Nazionale*. Adjoining the Chiaja on the W. are the *Piedigrotta* and *Mergellina* quarters, beyond which are situated numerous charming villas. To this western part of the city belongs also the new *Corso Vittorio Emanuele*, a street nearly $2^1/_2$ M. in length, which leads from the Strada dell' Infrascata (a street beginning opposite the museum), passes below the Castel S. Elmo, skirts the hill of Posilipo about halfway up, and gradually descends in windings to the W. end of the Riviera di Chiaja.

The length of Naples from the Mergellina to the barracks at the mouth of the Sebeto is 3 M., the breadth from Capodimonte to the Castel dell' Ovo 2 M. It contains upwards of 1300 streets and lanes, provided with gas in 1840, and well paved, except as regards accommodation for foot-passengers. The squares are called *Larghi*, but the more modern name '*Piazza*' has recently been introduced; the principal streets are called *Strade*, or now *Vie;* the cross-streets *Vichi;* the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calate* or *Salite*, or when so precipitous as to require steps, *Gradoni*.

The city itself can boast of but few Græco-Roman antiquities, but (besides the churches) it possesses five forts (Castello S. Elmo,

dell' Ovo, Nuovo, del Carmine, Capuano) and two gates (Porta del Carmine and Capuana) of mediæval construction. The town has on the whole a modern appearance. The population is densely crowded, and it is now the anxious endeavour of the authorities to remedy the consequent physical and social evils by the construction of new and commodious dwellings.

Our description of the sights is arranged in topographical order, and is divided as follows: —

1. The *Side of the City next the Sea*, from the Largo della Vittoria (Pl. D, 6) eastwards, round the Pizzofalcone, by S. Lucia, the Piazza del Plebiscito, and the Piazza del Municipio, and along the quay to the S. E. angle of the town.
2. The *Toledo*, with its side-streets, and the *Capodimonte*.
3. The *Old Town*, to the E. of the Toledo, and between that street and the harbour.
4. The *Museum*.
5. The *Modern Quarters* (Chiaja, Villa, and Corso Vittorio Emanuele) and the *Castel S. Elmo*.

The traveller may again be reminded here that, if his time is limited, he had better disregard most of the sights within the town.

I. Side of the City next the Sea, to the E. of Pizzofalcone.

The Largo della Vittoria (Pl. D, 6), an open space adorned with trees and a fountain, and recently enlarged on the side next the sea, in front of the Villa Nazionale, may be regarded as the central point of the strangers' quarter. A handsome quay constructed within the last few years, and flanked by a number of new buildings, extends hence towards the E. along the coast. On our left rises the **Pizzofalcone**, a spur of the hill of S. Elmo, entirely covered with buildings and walls, around the base of which runs the *Strada Chiatamone*, a street parallel with the quay and a little above it, with a number of handsome hotels and other buildings.

From the S. end of the Pizzofalcone runs out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of Pliny. On this island rises the **Castello dell' Ovo** (Pl. E, 7), which in its present form dates from the time of the viceroy Don Pedro de Toledo (1532-53). The name is due to its oval shape.

William I. erected the fort in 1154, and Frederick II. entrusted the construction of the edifice to *Niccolò Pisano*. Charles I. enlarged the castle and frequently resided there. Robert the Wise (1309) caused the chapel to be adorned with frescoes by *Giotto*, and superintended the work in person, but of these no trace is left. Here Charles III. of Durazzo (1381) kept Queen Johanna I. prisoner, and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now chiefly used as a prison.

Farther on we reach **S. Lucia** (Pl. E, 7, 6), once a dirty street, but enlarged and converted into a broad and pleasant quay since

1846. Scenes of Neapolitan life may be witnessed here in perfection. The female members of the community are seen working in the open air, going through their toilette, and performing various unpleasing acts of attention to their children, regardless of the public gaze. In warm weather the children often run about quite naked. On the side next the sea the oyster-stalls are established, where sea-urchins, crabs, and other delicacies, so expressively called *frutti di mare* by the Neapolitans, are also sold. The focus of this animated scene, however, is on the *Promontory* below, which is reached by a flight of steps, and is adorned with a *fountain with figures by *Domenico d'Auria* and *Giovanni da Nola*. On fine summer evenings, especially on Sundays, this spot is densely crowded, and presents a highly characteristic picture of Neapolitan life. There is also a favourite sulphureous spring here (p. 29). Adjoining the promontory is the small harbour whence the steamers for Capri start (p. 150).

At the end of S. Lucia we ascend to the left by the STRADA DEL GIGANTE, a street named after an ancient colossal statue of Jupiter once placed here. To the right, farther on, we look down on the stores of cannon and ammunition in the courts of the arsenal (p. 43). In a straight direction we observe Fort S. Elmo, rising above the town, and we soon reach the finest square in Naples.

This is the *Largo del Palazzo Reale*, or the **Piazza del Plebiscito** as it has been called since 1860, which assumed its present form in 1810, after the demolition of four monasteries. On the right is the Royal Palace, opposite to us is the Foresteria, now the *Prefettura di Napoli* (Pl. 17), with shops in part of the ground-floor; on the W. side, which forms a semicircle, is the church of *S. Francesco* with its dome and arcades; on the fourth side is the *Commandant's Residence* (Pl. 77), formerly the palace of the prince of Salerno, where travellers obtain a permesso to visit the Castel S. Elmo on showing their passports or visiting-cards. (Ascend two flights of stairs on the left side of the court, and turn to the right at the top; best hours between 10 and 11 or after 12 o'clock.) In front of the church of S. Francesco are two *Equestrian Statues* of Neapolitan kings: on the right Charles III., on the left Ferdinand I. of Bourbon; the two horses and the statue of Charles are by *Canova*, that of Ferdinand, in a Roman toga, by *Calì*.

S. Francesco di Paola (Pl. 48), an imitation of the Pantheon at Rome, was constructed by Ferdinand I. from designs of *Bianchi di Lugano* in 1817-31.

The Ionic vestibule is supported by six columns and two buttresses. The INTERIOR (open early in the morning) contains thirty Corinthian columns of marble from Mondragone, which support the dome. The high altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two pillars at the sides are of rare Egyptian breccia from

S. Severino. The tribune above is for the use of the royal family. The statues and pictures are by modern masters. To the l. of the entrance: St. Athanasius by *Angelo Salaro;* Death of Joseph, *Camillo Guerra* of Naples; St. Augustin, a statue by *Tommaso Arnaud* of Naples; Madonna della Concezione, *Casparo Landi;* St. Mark, a statue by *Fabris* of Venice; St. Nicholas, *Natale Carta* of Sicily; St. John, *Tenerani.* In the choir: St. Francis di Paola resuscitating a youth, *Camuccini;* St. Matthew, a statue by *Finelli;* Last Communion of St. Francis of Castile, *Pietro Benvenuti* of Florence; St. Luke, a statue by *Antonio Cali* of Sicily; St. Ambrose, by *Tito Angelini* of Naples; Death of St. Andrea da Avellino, *Tommaso de Vivo;* St. Chrysostom, a statue by *Gennaro Cali.*

The **Palazzo Reale** (Pl. 21), or royal palace, designed by the Roman *Domenico Fontana*, was begun in 1600 under the viceroy Count de Lemos, burned down in 1837, and restored between that year and 1841. The façade, 185 yds. ft. in length, exhibits in its three stories the Doric and Ionic styles combined; most of the arches of the basement, however, are built up for the sake of increasing the strength of the building.

The magnificent staircase in the interior, adorned at the foot with statues of the Ebro and Tagus, was constructed in 1651. The state-rooms contain numerous modern pictures.

Interior. Visitors apply to the porter (50 c.), who conducts them to the office of the Intendant in the palace. Here they receive (gratis) a permesso for six persons, which is available also for the palaces of Capodimonte, Caserta, Favorita, Quisisana, and the garden of Astroni, and must be shown at each place to the porter. Attendant's fee 1 fr.

The visitor is first conducted to the **Garden Terrace*, which affords a fine view of the harbour and the arsenal immediately below. In the centre is a handsome marble table. — The pictures in the different rooms are for the most part of no great artistic value, being chiefly by modern Neapolitan masters. — The magnificent **Grand Staircase*, constructed entirely of white marble, and adorned with reliefs and statues, dates from 1651. — On the side towards the piazza are situated a small theatre and a superb *Dining Room*, in the centre of which is placed an ornamental cradle presented by the city of Naples to the crown-princess Margaret. — Beyond these, in the second room: *L. Caracci.* John the Baptist; *Caravaggio*, Christ in the Temple; *Schidone*, Carità. — The **Throne Room* is gorgeously furnished with crimson velvet embroidered with gold, the embroidery having been executed at the extensive poor-house in 1818. Above are gilded figures in relief, representing the different provinces of the kingdom. — The following rooms contain large porcelain vases from Sèvres and from the former manufactory at Capodimonte. Among the pictures are: — *Podesti*, Leonardo da Vinci presenting 'The Last Supper' to the donors; **Van Dyck*, Portrait; *Netherlands School*, Portrait of a man; *Quintin Massys*, Usurer; *Domenichino* (?), Cardinal; **Netherlands School*, Portrait of an old woman.

On the N. side of the palace, which is connected here by a wing with the Theatre of S. Carlo, is a small garden enclosed by a railing, containing a *Statue of Italia*, erected in 1864 in commemoration of the plebiscite of 21st Oct. 1860, which added the kingdom of Naples to the dominions of Victor Emmanuel.

The small piazza which adjoins the Piazza del Plebiscito here is named *Largo S. Ferdinando* after the opposite church. This is the starting point of several of the chief omnibus lines, and there is also a large cab-stand here. To the left diverge the Strada

di Chiaja and the Toledo, the principal street in Naples (comp. p. 45).

We now turn to the right into the STRADA S. CARLO, in which rises the principal façade of the **Teatro San Carlo** (Pl. 26), founded by Charles III. in 1737, and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816, but has been restored in harmony with the original plan. It is one of the largest opera-houses in Italy, and the choicest works of the best Italian composers are admirably performed here. Many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante were performed in this theatre for the first time. The chief façade, resting on an arcade, and surmounted by a series of columns, and the side next the Largo S. Ferdinando are decorated with bas-reliefs. The spaces under the arches are occupied by public writers, ready at a moment's notice to commit to paper the pleading of the lover or the expostulation of the creditor.

Farther to the right is the small garden belonging to the palace, at the entrance of which are two *Horse-tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas of Russia, and replicas of those in front of the palace at Berlin.

We next reach the long **Piazza del Municipio,** adorned with pleasant grounds, formerly named *Largo del Castello*. At the end of it, to the left, is situated the handsome **Municipio** (Pl. 20), or town hall, formerly the *Palazzo de' Ministeri*, erected in 1819-25 from designs by *Luigi* and *Stefano Gasse*. On the principal entrance are inscribed the names of the Neapolitans who were executed for sedition under the Bourbon régime. In the gateway are the statues of the kings Roger and Frederick II. From this point a passage, occupied by stalls of various wares, leads through, under the flight of steps, to the Toledo; within it, to the right, is the entrance to the *Exchange*. In the N. W. corner of the piazza, immediately adjoining the Municipio, rises the recently restored church of **S. Giacomo degli Spagnuoli** (Pl. 52), erected in 1540 by Don Pedro de Toledo.

INTERIOR. We enter by a door adjacent to the gate of the Municipio and ascend the stairs. To the right of the entrance: *Andrea del Sarto*, Holy Family. 3rd Chapel on the left: *Gian Bernardo Lama*, descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high altar is the sumptuous *Tomb of Don Pedro de Toledo* (d. 1553), the master-piece of *Giovanni da Nola*, adorned with statues of the cardinal virtues, bas-reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife. Behind this tomb is the monument of Hans Walther von Hiernheim, counsellor and general of Charles V. and Philip II. (d. 1557), with an inscription in German and Latin.

On the opposite side rises the Castel Nuovo (see below). As we turn round to the right towards the Strada del Molo,

the broad Strada Medina (Pl. E, 5) opens to the left. At the beginning of it rises the **Fontana Medina** (Pl. 8), erected from the designs of *Domenico d'Auria* and *Fansaga* by the viceroy, Duke of Medina Celi (1695), and considered the finest fountain in Naples. It consists of a large basin, supported by four satyrs; in the centre Neptune with his trident, surrounded by jets of water; at the base four Tritons on sea-horses, with water-spouting lions and other animals. — The neighbouring church of the Incoronata, and a walk thence into the interior of the city, see p. 48 *et seq.*

Following the Strada del Molo towards the harbour, we observe on the left the *Teatro del Fondo* (or *Mercadante*, Pl. 29) and various show-booths, with tempting representations on canvas of the charms of the interior. On the right is the Castel Nuovo.

The **Castel Nuovo** (Pl. E, 5, 6) was begun in 1283 by Charles I. of Anjou from a design attributed to *Giovanni da Pisa*, and executed in the French fortification style of that period. The kings of the houses of Anjou and Arragon, and the Spanish viceroys successively resided here. Alphonso I. (1442) added five round towers, and the castle was enlarged by Don Pedro de Toledo (1546) and Charles III. (1735). Part of the fortifications was condemned to demolition in 1862 as it held a threatening attitude towards the city.

The Entrance is opposite the Strada del Castello. Passing the sentry, we turn to the right, and then to the left. After a few hundred paces we reach the entrance to the fortifications strictly so called, which consists of a lofty **Triumphal Arch** between two round towers, erected in 1470 to commemorate the entry of Alphonso of Arragon (2nd June, 1442), by *Pietro di Martino*, a Milanese architect, or, according to Vasari, by *Giuliano da Maiano* of Florence. This is the finest monument at Naples. It consists of an archway with Corinthian columns on each side, now partly built into the wall, a frieze, and a cornice, above which is an attic with well executed sculpture representing the entry of Alphonso, by *Isaia da Pisa* and *Silvestro dell' Aquila*. Above are statues of St. Michael, St. Antonius Abbas, and St. Sebastian (half destroyed), below which are the four cardinal virtues in niches. The bronze doors are adorned with representations of the victories of Ferdinand I., by *Guglielmo Monaco*. A cannon-ball imbedded in the masonry of the left wing is a reminiscence of the wars of the time of Gonsalvo da Cordova.

In the inner barrack-yard rises the church of **S. Barbara**, or *S. Sebastiano* (custodian to the right, outside the triumphal arch, No. 223; ½ fr.), with a Corinthian façade by *Giuliano da Maiano*, and a beautiful Madonna in relief above the door. In the choir, to the left behind the high altar, is a famous Adoration of the Magi, pronounced by Vasari to be one of the oldest oil-paintings in the world, and ascribed by him to *Van Eyck*; others attribute it to *Lo Zingaro*, or his pupils the *Donzelli*. According to modern critics, however, this work has been greatly overrated. — A dark spiral staircase of 25 steps adjoining the sacristy ascends to a *Loggia*, where we enjoy an excellent survey of the government docks and the harbour.

A covered gallery connecting the fort with the palace is destined for use in case of any sudden emergency or rebellion.

The continuation of the Strada del Molo is formed by the *Molo*, a pier 14 yds. in width, originally constructed by Charles of Anjou

in 1302, adjoining which are the extensive **Harbours** (Pl. F, 6, 5), the Porto Militare being on the right and the Porto Mercantile on the left. On the right, at the beginning of the Molo, is the royal *Arsenale di Marina*, erected in 1577 by the viceroy Mendoza, with a dockyard, etc. The neighbouring PORTO MILITARE, or government harbour, shut off by a railing, was begun by Francis I. in 1826. On the S. side it is protected by a strong breakwater, which extends 429 yds. into the sea in a S.E. direction, and it is 5 fathoms in depth. A number of men-of-war of the Italian navy, some of them iron-clads (corazzate), are frequently stationed here, and may be inspected by visitors.

The mercantile harbour, the PORTO MERCANTILE or *Porto Grande*, was constructed in 1302 by Charles II. of Anjou at the same time as the *Molo Grande*, and enlarged by Charles III. in 1740. It presents an animated and busy scene, characteristic of a southern climate. An excursion on the bay, to which the boatmen invite foot-passengers, is very enjoyable in fine weather (bargaining necessary; comp. p. 26).

At the angle formed by the Molo rises the **Lighthouse** (*Lanterna;* Pl. F, 5), originally erected in the 15th cent., but rebuilt in 1843. The ascent is strongly recommended, as it enables the visitor to form an accurate idea of the topography of the town (fee 1 fr.). An easy marble staircase of 142 steps ascends to the gallery. — The Molo is terminated by a battery.

The handsome quay called the STRADA DEL PILIERO skirts the mercantile harbour. Adjoining the latter, and connected with it by a channel under the street, is the *Porto Piccolo*, which is now almost entirely choked with sand, and is accessible to small boats only. This once formed part of the most ancient harbour of Palæopolis. The *Dogana Nuova* is situated here. To the right, at the end of the *Molo Piccolo* is situated the *Immacolatella* with the offices of the custom-house and the *Sanità* (Pl. 24). Straight before us, opposite the Strada del Piliero, rises a fountain, erected in 1870. Farther on, immediately beyond the Porto Piccolo, to the right, is the starting-point of the Ischia steamers (see p. 101; hours of departure for Ischia and Capri to be learned at the office, Strada Molo Piccolo 34).

The first side-street to the left leads straight to the church of *S. Pietro Martire* (Pl. 70), which contains a few monuments and pictures (Legend of St. Vincent, in a style akin to the Flemish).

The last street but one to the left before S. Pietro is reached leads into the *Strada di Porto*, a scene of the most motley bustle and confusion, especially towards evening. Vendors of fish, meat, maccaroni, and refreshments of all kinds cook their delicacies in the open street, and attract numerous customers. As this moreover is the dirtiest quarter of the town, the fumes which arise are intensely 'ancient and fishlike'.

We continue to follow the broad quay of the STRADA NUOVA, which is always full of life and bustle. The fishermen and boat-

men, with their Phrygian caps and their sunburnt and often handsome features, are the modern representatives of the *Lazzaroni*, a class which has long been the especial favourite of novelists, but which may now be considered as extinct. The name, derived from the Lazarus of the Bible, dates from the time of the Spanish viceroys, and was applied to the homeless and half-naked Neapolitans who preferred begging to work. At the present day, however, the lower classes, setting aside the fraternity which preys on travellers, are remarkable for their industry and frugality.

About 10 min. walk beyond the Porto Piccolo we reach the *Porta del Carmine* (Pl. G, 4), adjoining which, and forming the E. extremity of the town, rises the *Castel del Carmine*, a vast structure erected by Ferdinand I. in 1484. In 1647 during the rebellion of Masaniello (p. 163) it was occupied by the populace. It was afterwards fortified, and is now used as barracks and a military prison.

The *Porta del Carmine* leads to a piazza, in which, on the right, is situated the church of ***S. Maria del Carmine** (Pl. 59) with its lofty tower. The edifice, which is of early origin, but was modernised in 1769, contains the tomb of Conradin, the last of the Hohenstaufen.

The tomb was originally behind the high altar, bearing the simple inscription R. C. C. (Regis Conradini corpus). In 1847 Maximilian II. of Bavaria, when Crown-prince, caused a *Statue, by *Schöpf* of Munich, from a design by Thorvaldsen, to be erected in the nave of the church to the memory of Conradin (born in 1252). The pedestal bears a German inscription to the effect that — 'Maximilian, Crown-prince of Bavaria, erected this monument to a scion of his house, King Conradin, the last of the Hohenstaufen'. The two reliefs represent the parting of Conradin from his mother, the Princess Elizabeth, and his separation from Frederick of Baden at the place of execution. Beneath this monument now lie the remains of the unfortunate prince. The whole is well executed, and, placed as it is, most impressive.

We now turn to the left to the **Piazza del Mercato** (Pl. G, 4), in the centre of which rises a new covered Market, constructed chiefly of iron, where the traffic is busiest on Mondays and Fridays. The fish-market is interesting. On the N. side of the piazza, which forms a semicircle, is the church of *S. Croce al Mercato*. On the S. side are two fountains. On 29th Oct. 1268, Conradin, the last scion of his princely house, then in his 18th year, and his relation Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of S. Croce contains a column of porphyry which formerly marked the spot where the young prince was beheaded. It bears a derisive inscription, alluding to Giovanni Frangipani, Count of Astura, with whom Conradin sought refuge after the battle of Tagliacozzo, and who betrayed him to Charles of Anjou: —

Asturis ungue leo pullum rapiens aquilinum
Hic deplumavit acephalumque dedit.

This piazza was also one of the scenes of the insurrection of

Masaniello. — The traveller is recommended not to attempt to penetrate farther into the town from this point. — Returning to the church del Carmine, and following the street to the left, we may reach the Porta Capuana (p. 57) in 8 min.; or we may pass the church and proceed in a straight direction to the small *Piazza Garibaldi*, and turn to the left into the broad, new *Corso Garibaldi*, which begins near the coast, passes (5 min.) the Porta Nolana, the railway-station, and (5 min.) the Porta Capuana, and terminates in the Strada Forìa (see p. 48).

II. The Toledo. Capodimonte.

Starting from the Largo della Vittoria (p. 38; Pl. D, 6), the broad Strada S. Caterina, with its handsome shops, leads us towards the N. to the triangular **Piazza de' Martiri,** where a *Monument* (Pl. 78) was erected in 1864 to the memory of the patriots who have perished during the different revolutions, consisting of a lofty column of marble decorated with trophies, and crowned with a Victory in bronze. The four lions at the base, in different postures, represent the four principal revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino*, the Victory executed by *Caggiani*.

To the left in the piazza is the *Palazzo Miranda* (Pl. 19), erected in 1780 by *Barba*, now the property of the Princess of *Ottajano*, daughter of the Duchess of Miranda, containing pictures by Spagnoletto, Guido Reni, Rubens, and others. (Visitors admitted daily, 12-2, on presenting their visiting-cards; attendant 1 fr., porter 50 c.)

We next enter the busy Strada di Chiaja (Pl. D, E, 6). Where this street begins to ascend, it is crossed by the *Ponte di Chiaja*, a viaduct built in 1634, by which the Strada Monte di Dio leads from the quarter of Pizzofalcone to the higher ground below S. Elmo. The Str. di Chiaja, which contains nothing noteworthy, leads into the Toledo opposite the Teatro S. Carlo.

The ***Toledo**, a street begun by the viceroy Don Pedro de Toledo in 1540, but since the autumn of 1870 officially known as the *Via di Roma*, *già Toledo*, is the main artery of the traffic of Naples, and presents a busy scene at all hours. It intersects the city from S. to N. nearly in a straight line, ascending gradually from the sea. It extends from the Piazza del Plebiscito (p. 39) to the Museo Nazionale, beyond which its prolongation is formed by the Strada Nuova di Capodimonte, and is nearly $1^1/_2$ M. in length, but contains no building worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel S. Elmo, while those to the right extend to the railway and the harbour, forming the centres of mercantile traffic.

Ascending the Toledo from the Piazza del Plebiscito, we come in about 10 min. to the small *Largo della Carità* (Pl. E, 4, 5), whence a street diverges to the right to the Piazza Montoliveto (p. 50; post office, see p. 50). A steep street to the left ascends to S. Martino (donkey 1-1½ fr.), see p. 83.

Farther on, to the right, at the corner of the *Strada S. Trinità* (p. 51), the only important side-street by which the Toledo is crossed, rises the *Palazzo Maddaloni* (Pl. 18; entrance in the Str. Maddaloni), now let to the Bank of Naples, a massive structure with a gateway and staircase from designs by *Fansaga*. The interior contains a hall of fine proportions. Adjacent, separated by a cross-street, at the corner of the Toledo and the *Strada Montoliveto*, is the *Palazzo d'Angri* (Pl. 12), erected about 1773 by *Luigi Vanvitelli*, and occupied by Garibaldi when dictator in 1860. The picture gallery it formerly contained has been sold.

In 10 min. more we reach the recently much enlarged Piazza Dante (Pl. E, 4), formerly the *Largo del Mercatello*, where a *Monument of Dante* in marble, by T. Angelini and Solari, was erected in 1872. The crescent-shaped edifice, beyond the statue, which was converted into a *Liceo Ginnasiale Vittorio Emanuele* in 1861, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch. — Adjacent, to the left, is the *Porta Alba*, erected in 1632, embellished with a bronze statue of S. Gaetano, whence the Strada de' Tribunali may be entered (see pp. 58—60).

Leaving the Piazza Dante, and passing a row of houses recently erected, we ascend gradually in 5 min. by the Salita del Museo to the *Museo Nazionale*, a large red building, the entrance to which is in the broad side-street diverging to the right to the Piazza Cavour (see p. 62). Opposite the entrance, on the right, are several large new buildings, now nearly completed, and among them a bazaar which will be entered from this side.

The continuation of the Toledo beyond the Museum is formed by the Strada Nuova di Capodimonte, which gradually ascends. From the beginning of this street, opposite the N.W. corner of the Museum, the Strada dell' Infrascata or Salvator Rosa diverges to the left, ascending to the Corso Vittorio Emanuele (p. 82) and the hill of Posilipo (p. 86). We follow the Strada di Capodimonte, and in about 10 min. cross the *Ponte della Sanità*, a viaduct constructed in 1809 across the quarter della Sanità which lies below.

Descending to the left immediately beyond the bridge, and from the lower end of the street entering the winding *Strada*

S. Gennāro to the right, we soon reach the large hospice or poor-house of that name, which contains several hundred inmates. At the back of the building is the church of *S. Gennāro* (St. Januarius), with the entrance to the extensive **Catacombs** (Pl. 4) of Naples, admission to which is obtained by applying to the porter of the hospice (admission 1 fr. for each person, and trifling fee to the attendant).

The church of *S. Gennaro dei Poveri*, founded in the 8th cent. on the site of a chapel where St. Januarius was interred, is now completely modernised. The vestibule of the inner court is embellished with frescoes from the history of the saint by *A. Sabbatini*, unfortunately in bad preservation. The only entrance to the CATACOMBS is now at the back of this church. Their extent is said to be very great, but after the fearful plague of 1656 when the dead were buried here, and at subsequent periods, they were for the most part covered up. They are remarkable for the width and height of the passages, in which respect they far surpass the Roman, though inferior in every other point. They consist of a long series of passages and chambers, with innumerable niches (*loculi*), containing bones and emblems of the Christian faith, on three different levels connected by staircases. The two upper stories alone are now accessible. The oldest parts, dating from the pagan era, have undergone frequent alteration. Information as to the history and decorations of these early Christian burial-places will be found in the Handbook for Central Italy. The inscriptions found here have been placed in the Museum. Among the paintings may be mentioned several figures of bishops (including the life-size busts of SS. Peter and Paul, of the 4th or 5th cent., and both of the type which afterwards became conventional for figures of these apostles), a Christ of the 5th or 6th cent. (at the tomb of St. Januarius), and several pleasing older ceiling paintings, recalling the Pompeian style.

Beyond the Ponte della Sanità the Strada di Capodimonte (passing a brewery with a garden on the right) leads in a few minutes to a circular space called the *Tondo di Capodimonte* (Pl. E, 1; ordinary cab-fares thus far). The road now describes a long curve to the left. Walkers ascend the steps, and at the top follow the road to the right. (The road which here goes on to the left leads round the park of Capodimonte and unites with the Capua road near Secondigliano.) From the Tondo di Capodimonte to the palace is a walk of 7 min.

The royal **Palazzo di Capodimonte** (Pl. 14; permesso procured at the Pal. Reale; attendant 1 fr.; porter ½ fr.), situated above the town to the N. on the eminence of that name, was begun in 1738 by Charles III., but not completed till 1834-39 in the reign of Ferdinand II. The edifice was designed by *Medrano*, the architect of the Teatro S. Carlo. The gardens, which are partly laid out in the English style, are unfortunately destitute of water.

Beautiful views. The palace contains the so-called royal MUSEO DI CAPODIMONTE, an extensive, but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the different apartments (catalogue 1½ fr.). The following are worthy of mention: *Hackert*, Wild-boar hunt in the Bosco di Persano; Chase of wild fowl on the Lago Fusaro, by the same; *Lemasle*,

Marriage of the Duchesse de Berry; *Camuccini*, Death of Cæsar; *Celentano*, Benvenuto Cellini at the Castel S. Angelo; *Hayez*, Ulysses and Alcinous; a table with ancient mosaic from Pompeii; *Marinelli*, Cleopatra at her toilet; *Virginia Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Angelica Kaufmann*, *Ferdinand I. and his consort with their children. — The palace also contains a collection of porcelain from the former manufactory of Capodimonte and a valuable collection of armour (*Armeria*), formerly preserved in the Pal. Reale. Among the objects of interest here are the ancient accoutrements of kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy; also the sword presented by Ferdinand I. to the gallant Scanderbeg.

Near Capodimonte are the villas *Meuricoffre*, *Ruffo*, *Avelli*, and *Forquet*, commanding fine views in all directions.

To the W., opposite Capodimonte, stands the *Villa Regina Isabella*, or *Villa Gallo* (Pl. D, 1), founded in 1809 by the Duca di Gallo, afterwards the property of the queen from whom it derives its name, and now that of her second husband the Conte del Balzo. The summit commands a remarkably fine prospect of the city and bay.

Pleasant walk from the Villa Gallo through the valley between Camaldoli and the Vomero to the Lago d'Agnano, or to the left to Fuorigrotta and to the Bagnoli road on the coast. Comp. Map, p. 88. — If on leaving the park of Capodimonte we turn to the left, we may proceed by the outskirts of the city to the *Campo Santo* outside the *Porta Capuana*, an excursion best made by carriage. A visit to the palace and grounds, and to the cemetery, will take about 5 hrs. in all. (Two-horse carr. 5-6 fr.)

Following the road opposite the entrance to the park of Capodimonte, and after a few minutes turning to the left, we reach the **Observatory** (*Osservatorio Reale*, Pl. 11), occupying the summit of the hill. It is popularly called *La Specola*, or, after the villa of a Spanish marquis which once stood here, *Miradois*. The observatory was founded in 1812, and enlarged in 1820 from plans by the celebrated *Piazzi*. It commands an unobstructed horizon in all directions, and under Piazzi (d. 1826) attained a European reputation. The present director, *Comm. de Gasparis*, has distinguished himself by the discovery of several small planets. — On the way to the observatory a path descends in steps past the church *de' Miracoli* to the Strada Foria (see below).

Farther off, at the base of Capodimonte, are visible the remains of the *Aqua Julia*, now called *Ponti Rossi*, the great aqueduct constructed by Augustus. One branch supplied the city of Naples, the other crossed the Vomero to the right, whence several ramifications diverged, some to the villas on the Posilipo, another by Monte Olibano to Baiæ and Misenum, where it terminated in the Piscina Mirabilis (p. 97).

The broad transverse street diverging from the Toledo to the right (E.) by the Museum (pp. 45, 46) leads first to the large Piazza Cavour (Pl. E, 3), formerly the *Largo delle Pigne*, embellished with gardens. Farther on, the street takes the name of **Strada Foria**. The first street diverging from it to the right is the new Via del Duomo, leading to the cathedral (4 min.; p. 60); the

Via Carbonara next diverges on the same side to S. Giovanni a Carbonara (p. 57) and the Porta Capuana; and the new Corso Garibaldi farther on also leads to the right to the same gate (10 min.; p. 57).

On the left side of the Strada Foria we next reach the *Botanic Garden*, which was founded in 1809 and extended in 1818. It is open to the public daily, except from 12 to 2. To the left of the principal entrance is a specimen of the extremely poisonous Rhus toxicodendron. — Adjacent is the extensive poor-house, the *Albergo de' Poveri*, or *Reclusorio*, begun by Charles III. in 1751 from a design by Fuga, and intended to contain four courts, but still nearly half uncompleted. One side is appropriated to men, the other to women. In this establishment and its dependencies about 5000 persons are maintained. The city contains numerous other charitable institutions, about sixty in all, most of which are amply endowed. — Omnibuses, see p. 25.

III. The Old Town. E. Quarters between the Toledo and the Harbour.

Naples contains about three hundred Churches, most of which are devoid of interest. The older of them have been disfigured by restoration in the degraded style of the 17th and 18th centuries, which appears to have attained its highest perfection here. But, as they contain numerous monuments, important in the history of sculpture, and are rich in historical and political associations, some of them are well deserving of a visit. The most important are described in the following pages. They are generally closed about noon, and not re-opened till evening.

We begin our walk in the Strada Medina (Pl. E, 5), by the fountain mentioned at p. 42. To the left of this point, adjoining No. 49, is a railing enclosing a flight of steps which descend to the church of the —

***Incoronata** (Pl. 56; open in the morning), erected in 1352 by Johanna I. to commemorate her coronation and marriage with her cousin Louis of Taranto, and made to include the old chapel of the Palais de Justice in which the marriage had been solemnised.

This chapel contains admirable **Frescoes*, formerly attributed to *Giotto*, but probably by one of his pupils or imitators (much darkened and injured; best seen from a platform to the left near the entrance to the church; keys at the sacristy, 5-6 soldi). They represent the 'Seven Sacraments and the Church'. In the arch over the right window, on the right is the 'Triumph of the Church', with portraits of King Robert and his son Charles, attired in purple, on the left the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (l.) the Eucharist, and (r.) Confession; and on the other side, (l.) Ordination, (r.) Matrimony. Two half-figures in 'Baptism', one of which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognisable. The *Chapel of the Crucifix*, at the end of the left aisle, also contains frescoes in Giotto's style, ascribed to *Gennaro di Cola*, a pupil of Maestro Simone: to the left are represented the Coronation of Johanna I., her nuptials, and other events in her life; to the right St. Martin, St. George, battles, etc., all much damaged.

The church contains numerous votive offerings for recovery from sickness and the perils of childbirth.

Opposite the church is situated the **Palazzo Fondi** designed by *Vanvitelli*, and containing a picture-gallery (shown by special permission of the prince only).

Calabrese, Martyrdom of St. Januarius; * *Salvator Rosa*, four landscapes; *Caravaggio*, Portrait of the poet Marini; *Domenichino*, S. Filippo Neri; *Leonardo da Vinci*, Mater Dolorosa; *Raphael*(?), Madonna del Cardellino, a replica of that in the Tribuna in Florence; *Rubens*, Diana and Callisto; *Rembrandt*, Portrait of himself; *Van Dyck*, Portraits of the Genoese family of Marini; *Velasquez*, Palace of the Inquisition at Madrid, etc.

At the end of the Strada Medina we enter the busy Strada S. Giuseppe to the left. After a few minutes' walk, a broad street to the right leads to the church of **S. Maria la Nuova** (Pl. 61), which is approached by a flight of steps. It was erected in 1268 by *Giovanni da Pisa*, restored in 1596 by *Franco*, and adorned with frescoes on the ceiling by *Santafede* and *Simone Papa* the younger, and on the dome (the four Franciscan teachers: S. Bonaventura, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro) by *Corenzio*.

In the 1st Chap. to the right, the 'Archangel Michael', formerly ascribed to *Michael Angelo*. 3rd Chap.: Crucifixion, *Marco da Siena*. In the Chap. del Crocefisso frescoes by *Corenzio*. — The right transept contains the monument of Galeazzo Sanseverino (d. 1477), with sculptures of the 15th century. In the opposite chapel is a beautiful crucifix in wood by *Merliano*. — At the high altar is the monument of the Triventi family. — The large Chapel to the left of the entrance to the church was erected by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castello Nuovo) and Lautrec, a Frenchman, the general of Francis I. (who died of the plague in 1528, while besieging Naples). The monuments are attributed to *Merliano*. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining Monastery possesses two sets of Cloisters with tombstones, and is adorned with frescoes by unknown masters.

We now return and pursue our route along the Str. Giuseppe, of which the Strada Montoliveto forms the continuation. Where the latter expands into a square, on the right stands the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. 23), erected about 1500 by Ferdinando Orsini, Duca di Gravina, from designs by *Gabriele d'Agnolo*. Although disfigured by modern improvements, and much injured by fire during the revolution of 1848, this is still the finest building of the kind in Naples.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II., we traverse the Piazza di Montoliveto to the church of ***S. Anna de' Lombardi**, or **Monte Oliveto** (Pl. 66), erected in 1414 by Guerello Origlia, the favourite of King Ladislaus, from designs by *Andrea Ciccione*. The church contains valuable sculptures; the chapels are kept shut (sacristan $\frac{1}{2}$ fr.).

In the Vestibule, on the left, is the monument of General Giuseppe Trivulzio (d. 1757); on the right that of the celebrated architect Do-

menico Fontana (d. 1607), who flourished in Rome under Sixtus V. — Cappella Piccolomini (1st. on the left): the Nativity, a relief by *Donatello*, or, according to others, by his pupil *Antonio Rossellino*. Above it, *Dancing Angels by *Rossellino*. The *Monument of Maria of Arragon, natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, by *Rossellino*, is a copy of the monument of the Cardinal of Portugal in S. Miniato's at Florence. Crucifixion, also by *Rossellino*. The Ascension, a picture by *Silvestro de' Buoni*. — Cappella Mastrogiudici (1st on the right): Annunciation, a relief by *Benedetto da Maiano*. Several monuments, including that of 'Marinus Curialis Surrentinus Terrenovæ comes', 1490, who founded this chapel. — 5th Chapel on the left: John the Baptist, by *Merliano*. — The Chapel of the Madonna (adjoining the right transept) contains the tombs of Cardinal Pompeo Colonna, viceroy of Naples (d. 1532), and of Charles de Lannoy (d. 1527), general of Charles V. — The adjacent Chapel of the Holy Sepulchre contains a *group in terracotta by *Modanino (Guido Mazzoni?)* of Modena, representing Christ in the Sepulchre, surrounded by six life-size figures in a kneeling posture, all portraits of contemporaries of the artist: Sannazaro as Joseph of Arimathæa, Pontanus as Nicodemus, Alphonso II. as John, beside him his son Ferdinand. — The Choir contains frescoes by *Simone Papa* the younger. Monuments of Alphonso II. and Guerello Origlia by *Giovanni da Nola*.

The adjacent building, now occupied by public offices, was formerly a Benedictine monastery, where the poet Tasso was kindly received when ill and in distress in 1588. — The Via di Montoliveto Nuova leads hence to the neighbouring Toledo (see p. 46).

Returning to the fountain from which we started, we follow the Calata S. Trinità Maggiore to the Largo S. Trinità Maggiore, where a lofty *Statue of the Madonna* was erected in 1784 in the tasteless style of the period. In this piazza is situated the church of **Gesù Nuovo**, or *S. Trinità Maggiore* (Pl. 50), in the form of a Greek cross, built in 1584, containing frescoes by *Solimena* (History of Heliodorus, over the portal), *Stanzioni*, *Spagnoletto*, and *Corenzio*, and overladen with marble and decorations. A furniture-magazine opposite the church, Largo S. Trinità Maggiore 20, contains the old refectory of the former monastery of *S. Chiara*, where a fine *Fresco of the School of *Giotto*, representing the Miracle of the Loaves, is still preserved (not very accessible, but admission readily granted, ½ fr.).

Beyond the church of Gesù we reach the Strada S. Trinità Maggiore, one of the busiest streets crossing the Toledo (p. 46), and turning immediately the right we pass through a gate to ***Santa Chiara** (Pl. 42), originally a Gothic church erected by Robert the Wise in 1310, but almost entirely rebuilt by Masuccio II. (?) in 1318, and richly but tastelessly decorated in 1752. At the same time *Giotto's* celebrated frescoes were whitewashed, with the exception of a single Madonna.

The *Interior, 92 yds. long and 35 yds. wide, is lofty and handsome, resembling a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus (d. 1322), with a relief of the Madonna and hermits by *Bamboccio*, converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco*, son of Maestro Simone (about 1300). — In front of the organ, above, are

tasteful reliefs from the life of St. Catharine, 14th cent., executed on a dark ground and resembling cameos. — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Seb. Conca;* the third, David sacrificing, by *Bonito;* the fourth, S. Clara putting the Saracens to flight, by *Francesco di Nura.* The last-named master also painted the high altar-piece (the Sacrament) and the picture over the principal entrance (King Robert inspecting the church when building).

The second chapel on the left contains two sarcophagi: on the right is the tomb of Gabriel Adurini (d. 1572), an admiral under the Emperor Charles V.; on the left a tomb of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco almost concealed by frippery, attributed to *Giotto.*

Near the side-door which leads out of the church on the left side is the small but graceful monument of Antonia Gaudino, who died in 1530 at the age of 14, on the day appointed for her marriage, with a beautiful epitaph by the poet *Antonius Epicurus* (d. 1555). The next chapel contains two tombstones of the 14th century. — The Cappella Sanfelice, adjoining the pulpit, which is borne by lions, is adorned with reliefs of the 13th cent. and contains a Crucifixion by *Lanfranco*, and an ancient sarcophagus with figures of Protesilaus and Laodamia which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following Cappella Longobardi de la Cruz Ahedo contains on the left side a monument of 1529, and on the right a similar one of 1853.

At the back of the high altar is the magnificent **Monument of Robert the Wise* (d. 1343), 42 ft. in height, executed by *Masuccio II.* On the summit the king is represented seated on his throne, and again below in a recumbent posture, in the garb of a Franciscan, on a sarcophagus embellished with reliefs. The inscription, 'Cernite Robertum regem virtute refertum' is ascribed to Petrarch. — In the adjacent N. Transept is the monument of his second daughter Mary, sister of Johanna I., empress of Constantinople and Duchess of Durazzo, attired in her imperial robes. By the wall to the left, the tomb of Agnese and Clementia, the two daughters of the empress, the former having also been the consort of a titular emperor of Constantinople, Giacomo del Balzo, Prince of Taranto. In the left lateral wall, the tomb of Mary, infant daughter of Charles the Illustrious, who died in 1344. — In the S. Transept, adjoining the monument of Robert the Wise, is that of his eldest son Charles, Duke of Calabria, who died in 1328, before his father, also by *Masuccio.* Farther on, to the right, is the monument of Mary of Valois, his queen, erroneously said to be that of her daughter Johanna I. — The Chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which six children of Charles III are interred.

The *Clock-Tower (il Campanile)* of S. Chiara, attributed to *Masuccio II.*, or by others to his pupil *Giacomo de Sanctis*, dates from different periods, but of the five stories in different styles of architecture originally planned, one only in the Tuscan style was completed at that early period. The second (Doric) was added in the 16th, the third (Ionic) at the beginning of the 17th cent.

Farther on in the Str. Trinità Maggiore, we soon reach, on the left, the Largo S. Domenico, containing the palaces of *Casacalenda*, *Corigliano*, *S. Severo*, and *Caviati*, and adorned with a tasteless *Obelisk*, surmounted by a bronze statue of the saint, executed by *Vaccaro* in 1737 from a design by *Fansaga.* The stairs to the left lead to a side-entrance of the church of S. Domenico, the principal entrance of which in the court of the Pretura, Vico S. Domenico, is generally closed.

***S. Domenico Maggiore** (Pl. 45; open 7-11 a. m. only), erected by Charles II. in 1285 in the Gothic style from the design of *Masuccio I.*, is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 83 yds. long, 36 yds. wide, and 84 ft. high. It contains twenty-seven chapels and twelve altars, and presents an imposing appearance with its handsome columns and rich gilding, but the flat ceiling of the 18th cent. does not harmonise well with the rest of the edifice. The most distinguished princes of Naples have for centuries possessed chapels here, with numerous monuments, which are as important examples of early Renaissance sculpture as those in S. Chiara are of Gothic art.

The 1st Chapel to the right (wall of the entrance), that of the *Saluzzo*, formerly of the *Carafa* family, contains an altar-piece (Madonna with SS. Martin and Dominicus and several of the Carafas) by *Andrea da Salerno;* the rococo monument of General Filippo Saluzzo (d. 1852), and the chaste and simple monument of Galeotto Carafa (d. 1513) with medallion. — 2nd Chap.: altar-piece by *Agnolo Franco;* monument of Archbishop Bartolommeo Brancaccio (d. 1341). — 3rd Chap.: the badly preserved frescoes of this chapel, which also belongs to the Brancaccio family, represent the Crucifixion, Supper at Emmaus, Resurrection, Mary Magdalene, and John the Baptist, by *Agnolo Franco.* — 4th Chap., that of the Capece: altar-piece, Crucifixion by *Girolamo Capece.*

The *Cappella del Crocefisso (the 7th) contains handsome monuments of the 15th century. The altar is covered with Florentine mosaic designed by *Cosimo Fansaga.* On the lower part of the altar is a relief of the *Crucifix by *Tommaso de' Stefani*, which according to tradition, thus addressed Thomas Aquinas: 'Bene scripsisti de me, Thoma: quam ergo mercedem recipies?' To which the saint replied: 'Non aliam nisi te.' Pictures on each side of the altar: on the right Bearing the Cross, on the left Descent from the Cross by an imitator of the Flemish style. To the left of the altar the monument of Francesco Carafa by *Agnello del Fiore;* on the opposite side another by the same master, completed by *Giovanni da Nola.* The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511), with martial emblems and arabesques. The next chapel on the left contains the Madonna della Rosa, ascribed to *Maestro Simone.* On the opposite side is the beautiful *monument of Mariano d'Alagni, Count Bucchianico, and his wife Catarinella Orsini, by *Agnello del Fiore.* Adjacent to it is the monument of Niccolò di Sangro, Principe di Fondi, by *Domenico d'Auria.* — At the entrance to the sacristy, monuments of members of the family of Thomas Aquinas.

The *Sacristy has a ceiling-painting by *Solimena*, and at the altar an Annunciation by *Andrea da Salerno.* Around the walls, above, are forty-five large wooden sarcophagi with scarlet covers, ten of which contain the remains of princes of the house of Arragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt, Queen Johanna, daughter of Ferdinand I. (d. 1518); Isabella (d. 1524), daughter of Alphonso II. and wife of the Duke of Milan, etc. Also the coffin of Fernando Francesco d'Avalos, Marchese di Pescara, the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. The inscription is by *Ariosto.* Above the tomb are suspended his portrait, a banner, and a sword. His wife was the celebrated Vittoria Colonna, who after his death sang his praises in the island of Ischia (p. 103).

In the S. Transept the chapel of St. Hyacinth. Adjoining it is the *Monument of Galeazzo Pandone (d. 1514) by *Giovanni da Nola.* — From the S. transept a door leads into a portion of the older church, which also contains some interesting monuments, particularly that of the Rota family, by *Giovanni da Nola.*

The HIGH ALTAR, adorned with Florentine mosaic, is by *Fansaga*, 1652. In the N. TRANSEPT, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1323) and Filippo di Taranto (d. 1335), sons of Charles II., with a long inscription in leonine verse.

N. AISLE. The 8th Chapel (S. Maria della Neve) contains above the altar a beautiful haut-relief with a statue of the Virgin, attended by St. Matthew and St. John, the best work of *Giovanni da Nola*, executed in 1536. Here is also the monument of the poet Giambattista Marini of Naples (d. 1625), well known for his bombastic style, with a bust by *Bartolommeo Viscontini*. — 7th Chapel, of the *Ruffo Bagnara* family: Martyrdom of S. Catherine, by *Leonardo da Pistoja;* tombs of Leonardo Tomacelli and of Cardinal Fabricio Ruffo (d. 1829) who acted a prominent part in the events of 1799. — 6th Chapel: tombs of the Carafa. — 5th Chapel: of the Andrea. — 4th Chapel: tombs of the Rota family, with a statue of St. John by *Giovanni da Nola*, as a monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber by *Domenico d'Auria* (1600). — 3rd Chapel, to the left: Martyrdom of St. John by *Scipione Gaetano;* tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd Chapel, in the bad taste of the 17th cent.: the miracle-working Madonna di S. Andrea. — 1st Chapel, to the left, by the entrance (S. Stefano): Christ crowning Joseph, by *Luca Giordano:* on the lateral walls an Adoration of the Magi, ascribed to *Albert Dürer;* Holy Family by *Andrea da Salerno.* Tomb of 1636.

In the adjacent monastery the celebrated Thomas Aquinas lived in 1272 as professor of philosophy at the university which was then founded, and his lectures were attended by men of the highest rank, and even the king himself. His cell, now a chapel, and his lecture-room still exist. The monastery is now occupied by various public offices. The *Accademia Pontaniana*, founded in 1471 by the learned *Giovanni Pontano*, also meets here.

Ascending to the right past S. Domenico, and taking the first lane to the right, we reach the Calata di S. Severo, the first lane on the left, at the beginning of which, No. 15, is the church of *S. Maria della Pietà de' Sangri*, commonly called **La Cappella di San Severo** (Pl. 74; the keys at a shop opposite; fee ½ fr.), erected in 1590 by Francesco di Sangro, extended in 1613 by Alessandro di Sangro, Patriarch of Alexandria and Archbishop of Benevento, as a burial-place for the Sangro family, and in 1760 lavishly decorated with gold and sculpture by Raimondo di Sangro, Principe di Sansevero. There is no building in Naples in which such bad taste is displayed as in this chapel with its exaggerated magnificence, and unnatural and laboured allegories. It does not fail, however, to attract gaping admirers, and is certainly remarkable for great skill of workmanship.

The principal of these allegories, which was executed by *Francesco Queirolo* of Genoa, is the 'Man in the Net', from which with the aid of reason (a crowned genius) he disentangles himself, whence it is called *il disingannno*. It contains an allusion to Antonio di Sangro, who renounced the world and became a monk, after having lost his beloved wife Cecilia Gaetani. The latter is represented as Pudicitia, nude, but slightly veiled, the work of *Antonio Corradini* of Venice. — The altar-piece is a Descent from the Cross, by *Francesco Celebrano* of Naples. — As another instance of extraordinary perversion of taste may be mentioned the figure of Christ enveloped in a winding sheet by *Giuseppe Sammartino* (1753), laid out in a chapel fitted up for the purpose.

From this point (or by S. Domenico to the right) we may as-

cend the side-street leading to the Str. de' Tribunali, where the cathedral and other important churches (p. 58) are situated.

We now return to the Largo S. Domenico (p. 52), in order to pursue our route along the Str. Trinità Maggiore, which is continued by the Str. Nilo and by the Str. S. Biagio de' Librai (p. 56) farther on. Immediately to the right is **S. Angelo a Nilo** (Pl. 33), erected in 1385; to the right of the high altar is the *Monument of the founder Cardinal Brancaccio (d. 1428), by *Donatello* and *Michetozzo*. The lunette of the door, attributed to *Colantonio del Fiore*, is not now distinguishable.

The STRADA SALVATORE (the second street from the Largo S. Domenico to the right) descends hence to the right to the not far distant —

University (Pl. 32) *(Regia Università degli Studj)*, founded in 1224 by the Emp. Frederick II., reconstituted in 1780 and removed to the Jesuits' College. It is one of the most ancient in Europe, and was the only one in the kingdom of Naples; it possesses five faculties, twenty-five professorial chairs, a library, and natural history collections of which the mineralogical is the most valuable. The library, admirably arranged by Tommaso Gar, may be used by strangers from 9 to 3 daily (librarian *Comm. Minervini*). The Court contains the statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, G. B. Vico, and Giordano Bruno, erected in 1863.

Leaving the university and proceeding in a straight direction, we reach the richly decorated church of **S. Severino e Sosio** (Pl. 73), in the Largo S. Marcellino, containing frescoes by *Corenzio*, who is interred here (on the left side). The choir-stalls are beautifully carved.

Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle in 1516, works of *Giovanni da Nola*. In a chapel near the choir, to the right, is the tomb of Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611) and the Duca Francesco de Marmilis (d. 1649). By the entrance to the sacristy, in the last chapel of the right transept, the tomb of a child, Andrea Bonifacio, ascribed to *Giov. da Nola*; opposite to it is that of Giambattista Cicara, by the same master, both with inscriptions by Sannazaro.

The monastery connected with this church has since 1818 been the depository of the *Archives* of the kingdom, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 and include the Norman, Hohenstaufen, Anjou, Arragonian, and Spanish periods. The documents of the Anjou period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them must be obtained from the director of the Archives.) — The entrance to the cloisters is by a gateway to the right in the street ascending

to the left of the church. We then traverse the arcades of the first two courts, and in the next we shall find the custodian between 10 and 3 o' clock (½-1 fr.). The walls of the cloisters are adorned with nineteen *Frescoes by *Zingaro*, unfortunately much damaged and of late badly restored, representing scenes from the life of St. Benedict. These form the master's best work, and are moreover the finest existing specimens of Neapolitan painting. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree which is said to have been planted by St. Benedict, and on which a fig-tree is grafted.

Returning to the principal street (p. 55), the continuation of which is called the Strada S. Biagio de' Librai, we pass the *Monte di Pietà*, or public loan-establishment, on the right, and several churches and palaces of little importance. One of these, No. 121, the **Palazzo Santangelo** (Pl. 22), formerly named *Colobrano-Carafa*, dating from 1466, once contained a valuable collection of antiquities which are now in the Museum (p. 76).

The **Picture Gallery** is shown by permission of the Marchese Santangelo. The 1st Room contains modern Neapolitan pictures. — 2nd R.: *Agnello Falcone*, Battle-piece; *Santafede*, Madonna with SS. John and Andrew; *Car. Massimi*, Infant Christ asleep; *Gent. Bellini*, two Oriental portraits. — 4th R.: **Dürer*, Garland-weaver, 1508; *Van Dyck* (?), Body of Christ. — 5th R.: **School of Van Eyck*, Madonna ('a tempera'); *Rubens*, Portrait of himself and Van Dyck; *Giulio Romano* (?), Madonna; *Sandro Botticelli*, Madonna; *Wohlgemuth*, Death of Mary, painted in 1479 for the Volkamer family at Nuremberg.

After a walk of 5 min. we observe the broad new Via del Duomo diverging to the left (see p. 60), and leading to the Via de' Tribunali, which leads straight to the Castel Capuano mentioned below.

We continue to follow the Str. S. Biagio, which after 5 min. divides: to the right the Str. S. Egeziaca a Forcella leads to the Porta Nolana; to the left is the Str. Annunziata with the *Church of the Annunziata* (Pl. 35), erected in 1757-82 by Vanvitelli (frescoes by Corenzio; tomb of the profligate Queen Johanna II.). This last street is continued by the Str. Maddalena, which leads us to the piazza immediately within the Porta Capuana. On our right here is the gate (see below), opposite us is the church of *S. Caterina a Formello*, with a dome constructed in 1523, and on our left is the —

Castel Capuano (Pl. F, G, 3), founded by William I., and completed by Frederick II. in 1231 from a design by *Fuccio*, once the principal residence of the Hohenstaufen kings, and occasionally that of the Anjous. In 1540 Don Pedro de Toledo (p. 45) transferred the different courts of justice to this palace, where they remain to this day. The building is therefore commonly known as *I Tribunali*. A visit to some of these courts affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. The prison of *La Vicaria*, of evil re-

pute, is under the jurisdiction of the criminal court. The chief entrance of the building is on the other side, opposite the Strada de' Tribunali (p. 58). Omnibuses, see p. 25.

The **Porta Capuana** was built by Ferdinand I. of Arragon, but was re-erected and decorated with sculptures on the outside in 1535, on the entry of Charles V. It was designed by the Florentine *Giuliano da Maiano*, and is one of the finest Renaissance gateways in existence. Like most of the other gateways at Naples, it is flanked by two handsome round towers.

Past the outside of this gate runs the *Corso Garibaldi*, which extends from the sea to the Strada Foria (see p. 49).

A little way beyond the Porta Capuana are situated the **Cemeteries**, the newest of which, the **Campo Santo Nuovo* (Pl. I, 1), 1½ M. from the gate, deserves a visit. (Onehorse carr. thither, see p. 25, from the gate and back, 2 fr.) It was laid out by the French, and extended in 1837 at the time of the cholera. The situation is very beautiful, commanding delightful *Views of Naples, the sea, and Vesuvius, on which the black lava stream which destroyed S. Sebastiano in 1872 is distinctly recognisable. The cemetery contains comparatively few monuments of individuals, but a great many erected by guilds and societies, most of which are in the form of chapels with niches resembling the Roman columbaria for the reception of the dead. Some of them present an imposing appearance, but few display much taste. — The cemetery presents a most animated and interesting spectacle on All Souls' Day (2nd Nov.).

The old cemetery (*Campo Santo Vecchio;* Pl. H, 1), equally distant from the town, is now used for the interment of the poor only, for which two extensive courts with 365 vaults, one for every day in the year, are set apart.

The well-kept **Protestant Cemetery** (*Cimitēro Protestante;* Pl. G, 2) lies on the road to the Campo Santo Vecchio, about ¼ M. from the Porta Capuana. (Visitors knock at the gate, ½ fr.) A very large proportion of the names observed here are English, German, and American.

Starting from the piazza within the Porta Capuana, and passing in front of the dome-covered church of S. Caterina, we now follow the Strada Carbonara, which leads in 8 min. to the Strada Foria (p. 48). Above us, on the right, at the point where the street narrows, rises the church of —

***S. Giovanni a Carbonara** (Pl. 54; side-entrance reached by ascending the stairs and turning to the right), erected in 1344 from a design of *Masuccio II.* (?), and enlarged by King Ladislaus.

The **Monument of King Ladislaus* (d. 1414), the master-piece of *Andrea Ciccione*, erected by Johanna II., the king's sister, stands at the back of the high-altar. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in a recumbent posture, receiving the benediction of a bishop; underneath, Ladislaus and Johanna; and the whole is supported by statues which represent the virtues of the deceased.

The CHAPEL DEL SOLE, behind this monument, contains the *Tomb of Sergianni Caracciolo, the favourite of Johanna II., murdered in 1432, also by *Ciccione*. Inscription by *Lorenzo Valla*. The frescoes, scenes from the life of Mary, are by *Leonardo di Bisuccio* of Milan, one of the last pupils of Giotto. — The CHAPEL OF THE CARACCIOLI ROSSI, to the left of the high-altar, a circular temple from the design of *Girolamo Santacroce*, contains statues by *Giov. da Nola*, *Girol. Santacroce*, and others, and the monuments of Galeazzo to the left, and Colantonio Caracciolo opposite, by *Scilla* and *Dom. d'Auria* respectively. — The SACRISTY contains fifteen scenes from the history of Christ by *Vasari*, 1546. — Adjoining the entrance to the sacristy from the church is a Madonna delle Grazie, a handsome statue executed in 1571. — On the same side, farther on, is a large altar in the form of a chapel, called the CHAPEL OF ST. JOHN THE EVANGELIST, with good Renaissance sculptures of the 15th century. — The CONGREGAZIONE DI S. MONICA contains the monument of Prince Ferdinando di Sanseverino by *Andreas de Florentia*.

Near S. Giovanni a Carbonara was once the arena for gladiator-combats, of which, in the time of Johanna I. and King Andreas, Petrarch was a horror-stricken spectator.

From S. Giovanni to the Museum is a walk of 10 min. (see p. 48). — We now return to the Castel Capuano (p. 56).

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano, the busy STRADA DE' TRIBUNALI (Pl. F, E, 3, 4) leads in a nearly W. direction towards the Toledo. Following this street, we soon reach the small piazza of *S. Gennaro* on the right, the column in which was erected after the appalling eruption of Vesuvius in 1631 (p. 114) to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the flight of steps to the cathedral (principal entrance in the new Via del Duomo, see p. 60).

The ***Cathedral** (Pl. 46), which is dedicated to *St. Januarius* (S. Gennāro), with its lofty towers and pointed arches, was begun in 1272 by Charles I. of Anjou in the French style on the site of a temple of Neptune, and completed by Robert, grandson of the founder, in 1316. In 1456 the church was nearly destroyed by an earthquake, but was afterwards rebuilt by Alphonso I. Since then it has undergone frequent alterations and restorations, the last in 1837, but it still retains many of its original characteristics.

The edifice is a basilica, the aisles of which have a Gothic vaulting. The ceiling-paintings of the NAVE are by *Santafede* (the square ones) and *Vincenzio da Forlì* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance are the tombs of (l.) Charles I. of Anjou and (r.) Charles Martel, King of Hungary, eldest son of Charles II. and his wife Clementia, a daughter of Rudolph of Hapsburg, erected by the

viceroy Olivarez in 1599. In the S. Aisle is the **Chapel of St. Januarius** (the 3rd), commonly known as the *Cappella del Tesoro*, adorned with a marble façade and magnificent large brazen doors. On the right and left are two lofty columns of greenish marble, and above is the inscription: 'Divo Januario, e fame bello, peste, ac Vesuvi igne miri ope sanguinis erepta Neapolis, civi patrono vindici.' The chapel was erected in consequence of a vow made during the plague in 1527. The work was begun in 1608 and was completed in 29 years at a cost of a million ducats (about 225,000 *l.* sterling). The best time for seeing it is shortly before 12, the hour when the church closes.

The interior of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains eight altars, forty-two columns of broccatello, magnificent doors, five oil-paintings on copper by *Domenichino*, and several frescoes from the life of St. Januarius. The first four representations, however, alone (tomb of the saint; his martyrdom; resuscitation of a youth; sick persons healed by oil from a lamp which had hung before the tomb of the saint) are entirely by *Domenichino*, who along with *Guido Reni* and *Lanfranco*, intimidated by the threats of their jealous Neapolitan rivals, Spagnoletto and Corenzio, abandoned the task of painting the dome. — The Sacristy of the Tesoro contains pictures by *Stanzioni* and *Luca Giordano;* a costly collection of ecclesiastical vestments and sacred vessels; the silver bust of St. Januarius, executed for Charles II. in 1306; forty-five other busts in silver of the patron saints of the city, and other valuable relics. — In the tabernacle of the high-altar, which is adorned with a carefully covered relief in silver representing the arrival of the saint's remains, are preserved two vessels containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 93). The liquefaction of the blood, which according to the legend took place for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, is the occasion of the greatest festival of Naples and takes place three times annually during several successive days (1st Sunday in May, 19th Sept., and 16th Dec., between 9 and 10 a. m.). The protection of the saint is invoked during seasons of war or distress, and especially during eruptions of Mt. Vesuvius.

In the S. aisle, farther on, is the Cappella Brancia (the 5th), which contains the tomb of Cardinal Carbone by Bamboccio. — In the S. Transept is the chapel of the Caraccioli, with the monument of the cardinal of that name (d. 1668).

At the back of the transept, to the right, is the entrance to the Cappella Minutoli (open 6-8 a. m. only), constructed by *Masuccio* (?), the upper part adorned with paintings by *Tommaso degli Stefani* in the 13th cent. (frequently retouched), the lower part by an unknown master; monument of the cardinal by *Bamboccio;* altar by *Pietro degli Stefani.* — The adjoining Cappella Tocca contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high-altar is the richly decorated Confessio, or Shrine of St. Januarius, with ancient columns and beautiful marble covering, containing the tomb of the saint; facing it, to the left, is the kneeling figure of Cardinal Oliviero Carafa, who erected the chapel in 1492-1506. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic chapel of the Capece Galeota, to the left of the high-altar, contains a painting of Christ between St. Januarius and St. Athanasius. 15th century.

In the N. Transept, by the door of the sacristy, are the tombs of (r.): Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, restored in the 16th cent.; Andreas, King of Hungary, who was murdered by his queen Johanna I. at Aversa, as the inscription records: 'Andreæ Caroli Uberti Pannoniæ regis f. Neapolitanorum regi Joannæ uxoris dolo laqueo necato Ursi Minutili pietate hic recondito'; (l.): Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the N. Aisle, near the transept, is the Cappella de' Scripandi,

adorned with an Assumption of the Virgin, by *Pietro Perugino* (1460). — We next reach the entrance to Santa Restituta (see below). — In the 2nd chapel: Entombment, a relief by *Giovanni da Nola;* above it St. Thomas, by *Marco da Siena.* — In the vicinity (in the nave) is the Font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left, and entered from it by a door in the left aisle (when closed, fee ½ fr.), is the church of **Santa Restituta** (Pl. 71), a basilica with pointed arches, occupying the site of a temple of Apollo, to which it is probably indebted for the ancient Corinthian columns in the nave. This was the cathedral of Naples prior to the erection of the larger church.

The foundation, erroneously attributed to Constantine the Great, dates from the 7th century. In the 17th cent. it was restored. In the Chapel S. Maria del Principio, at the farther extremity, to the left, is an ancient mosaic of the Virgin with St. Januarius and Sta. Restituta, restored in 1322, and considered the earliest in Naples; whence the name 'del Principio'. On the lateral walls two remarkable bas-reliefs from an altar-screen, supposed to date from the 8th cent., each in fifteen compartments; to the left the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. — At the back of the high-altar the Virgin with St. Michael and Sta. Restituta, by *Silvestro Buono* (?). — The small dome of the chapel S. Giovanni in Fonte (closed) to the right, said to have been erected by Constantine in 333, formerly the baptistery of the church, is adorned with old, but frequently restored mosaics of Christ, the Virgin, etc. — The altar-piece, the Baptism of Christ, by *Silvestro Buono* (?). — On the ceiling of the nave a fresco by *Luca Giordano:* the body of Sta. Restituta being conveyed by angels in a boat to Ischia.

The principal façade of the cathedral, which is approached by a flight of steps, looks towards the new and broad Via del Duomo, a street diverging from the Strada Foria (p. 48) and running nearly parallel with the Toledo. Many of the densely packed houses of the old town have been demolished to make way for this street, and it is to be extended down to the sea, but for the present it terminates at the Via S. Biagio de' Librai (see p. 56).

Adjoining the cathedral, on the right as we leave the church, is the extensive *Archiepiscopal Palace* (Pl. 13), erected in the 13th cent., and entirely restored by Cardinal Filomarino in 1647. The principal façade looks to the Piazza Donna Regina.

In the Str. Anticaglia (Pl. F, 3) are the remains of an ancient *Theatre*, once apparently of considerable extent, of which two arches still exist.

We now return to the Strada de' Tribunali. After a few paces, we observe the small *Largo Gerolomini* on the right, with the church of **S. Filippo Neri** (Pl. 47), or *de' Gerolomini*, erected in 1592, and overladen with ornament.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano;* high-altar-piece by *Giovanni Bernardino Siciliano;* lateral paintings by *Corenzio.* The sumptuous chapel of S. Filippo Neri, to the left of the high-altar, contains a ceiling-fresco by *Solimena;* and that of St. Francis of Assisi (4th chap. to the left) a painting by *Guido Reni.* Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico, b. at Naples 1670, d. 1744. The sacristy (entrance to the left) also contains paintings.

To the right, farther on, is situated **S. Paolo Maggiore** (Pl. 67), approached by a lofty flight of steps, and occupying the site of an ancient temple of Castor and Pollux, of which two beautiful Corinthian columns with part of the architrave are still to be seen. The church was destroyed by an earthquake in 1688, and rebuilt three years later from a design by the Theatine *Grimaldi;* it contains numerous decorations in marble, and paintings by *Corenzio*, *Stanzioni*, *Marco da Siena*, and *Solimena.*

In the 2nd chapel on the left is the monument of the minister Donato Tommasi (d. 1831). In the 4th chapel to the left is the monument of Cardinal Zurlo (d. 1801), with a statue. The 5th chapel contains cabinets in which fifty-two relics of saints are preserved in velvet and gold cases. — In the passage to the sacristy (S. transept) is an old copy of Raphael's Madonna del Pesce. The CLOISTERS are said to occupy the site of the ancient theatre in which Nero performed as an actor. They are borne by twenty-four ancient granite columns. During the Roman period this was the central point of the city.

In the small piazza in front of S. Paolo, on the other side of the Strada de' Tribunali, to the left, is situated the church of ***S. Lorenzo** (Pl. 57), begun in the Gothic style by Charles I. of Anjou in 1266, to commemorate his victory over King Manfred at Benevento (p. 178), and completed by Robert in 1324. The site is that of the ancient *Basilica Augustalis.* The plan of the church, according to Vasari, was designed by *Maglione*, a pupil of Niccolò Pisano, but was altered by *Masuccio II.* in his peculiar style. The portal and the choir only are of the Gothic period, the nave having been almost entirely rebuilt in the 16th century.

The three statues of St. Francis, St. Lawrence, and St. Antony, and the bas-reliefs on the high-altar are by *Giovanni da Nola* (1478); St. Antony, in the chapel of that saint in the N. transept, on a gold ground, and the Coronation of King Robert are by *Simone di Martino* of Siena. Jesus and St. Francis, a large picture over the chief entrance, is by *Vincenzo Corso.* — In the retro-choir behind the high-altar, entering to the right, are the monuments of: (1) Catherine of Austria, first wife of Charles Duke of Calabria (d. 1323), with a pyramidal canopy and adorned with mosaics, by *Masuccio II* (?); (2) Johanna di Durazzo, daughter of Charles of Durazzo, and her husband Robert of Artois, both of whom died of poison on the same day, 20th July, 1387; below are three Virtues, above them two angels drawing aside the curtain. Then, in a closed space: (3) Mary, the young daughter of Charles of Durazzo, killed at Aversa in 1347. The two last monuments are also by *Masuccio II*(?). By the entrance of the church, on the right, is the tombstone of the naturalist Giambattista della Porta (1550-1616).

The monastery connected with the church is now used as barracks. The CLOISTERS, which we reach by entering a gate to the right of the church and then turning to the left in the entrance passage, contain the tomb of Ludovico Aldemoresco, by *Bamboccio* (1414). The CHAPTER-HOUSE, which opens off the cloisters, is adorned with frescoes representing all the saints of the Franciscan order. In 1343 Petrarch resided in this monastery; and Boccaccio, when in the church of S. Lorenzo, beheld the beautiful princess whose praises he celebrates under the name of Fiammetta.

In the direction of the Toledo, to the left, is situated **S. Pietro a Maiella** (Pl. 69), in the Gothic style, erected by *Giovanni*

Pipino di Barletta, the favourite of Charles II. (d. 1316; his tomb is in the left transept), but afterwards altered. In the adjacent monastery is established the **Conservatory of Music** (*R. Collegio di Musica;* Pl. 6), founded in 1537, which has sent forth a number of celebrated composers (e.g. Bellini), and was long presided over by Mercadante. A number of valuable MSS. of Paesiello, Jomelli, Pergolese, and other eminent masters are preserved here. From this point we reach the Piazza Dante on the Toledo (see p. 46).

IV. The Museum.

In the upper part of the town, in the prolongation of the Toledo, at the point where the street takes the name of Strada di Capodimonte, and where a street leading to the Piazza Cavour diverges to the left, rises the ****Museo Nazionale** (Pl. 9; E, 3), formerly called *Museo Reale Borbonico*, or *gli Studj*. It was erected in 1586 by the viceroy Duke of Ossuna as a cavalry-barrack, and in 1615 ceded to the university, which was established there until 1780, when it was transferred to the Gesù Vecchio. Since 1790 it has been fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of Museo Reale Borbonico. The history of the edifice is recorded on twelve marble slabs recently built into the wall of the vestibule.

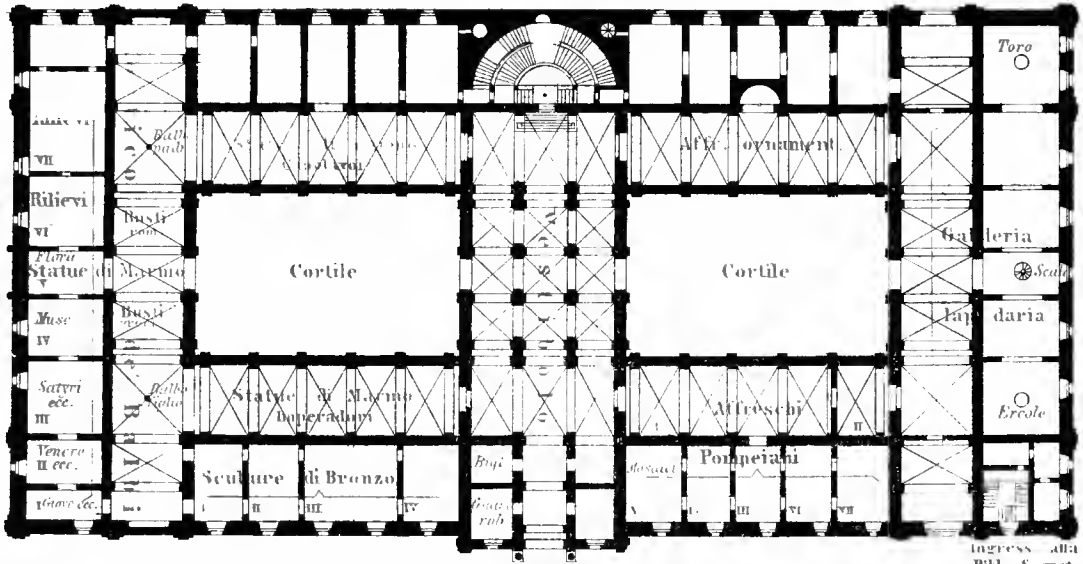
Here are united the older and more recent collections belonging to the crown, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiæ, and Cumæ. These united collections now form one of the finest in the world; the Pompeian antiquities and objects of art in particular, as well as the bronzes from Herculaneum, are unrivalled. †

The Museum is open daily, 9-3 o'clock; on Sundays gratis, on other days admission 1 fr.; gratuities forbidden.

The director, *Commendatore Giuseppe Fiorelli*, is now engaged in re-arranging the collections, so that our enumeration cannot at present be perfectly accurate. No *Catalogue* has yet been published except for the coins, the weapons, and the inscriptions; but we may mention the '*Guide Général du Musée National*' which has been published by Dom. Monaco, the conservator of the museum, and which will be found useful in several respects (sold at the book-shops, price 5 fr.).

† The following letters indicate the origin of the different objects: *B.* Borgia collection, *C.* Capua, *C. A.* Amphitheatre of Capua, *Cu.* Cumæ, *F.* Farnese collection, *H.* Herculaneum, *L.* Lucera, *M.* Minturnæ, *N.* Naples, *P.* Pompeii, *Pz.* Pozzuoli, *S.* Stabiæ.

MUSEO NAZIONALE.



PIANTERRENO.

Geograph. Anstalt von Wagner & Debes. Leipzig.

The ENTRANCE is in the street leading from the Toledo to the Piazza Cavour. Sticks and umbrellas must be given up at the *Garderobe*, to the left in the gateway. Tickets are obtained at the second door to the left. Custodians stationed at different parts of the building readily give information when applied to; most of them speak French.

Permission to copy or study, which is always accorded to artists and scientific men, is obtained by strangers on showing their passports at the Segreteria (entered by the second door, on the second floor; public entrance to the library on the first floor, p. 74), where a similar permission may be procured for Pompeii and Pæstum. Free tickets for Pompeii (p. 119) are also to be had here.

(A room on the right, opposite the Garderobe, contains casts, models, photographs, and copies of the objects in the museum, which are sold at fixed, but high prices, and a catalogue of which may be consulted. Discount is allowed on large purchases.)

The following is a sketch of the general arrangements: —

A. GROUND FLOOR (comp. Plan).

Right Side: *Ancient Frescoes* (p. 64); beyond them, *Inscriptions* and several large sculptures (p. 66); then *Egyptian Antiquities* (p. 66).

Left Side: *Ancient Marble Statues* (p. 67); beyond them, the *Large Bronzes* (p. 70).

B. ENTRESOL.

Right Side: *Mediæval Works of Art* (p. 71); *Ancient Crystal* (p. 71); *Ancient Terracottas* (p. 71).

Left Side: *Cumæan Antiquities* (p. 72).

C. UPPER FLOOR (comp. Plan).

Right Side: *Copies of Pompeian Pictures* (p. 72); *Articles of Food from Pompeii* (p. 72); *Papyri* (p. 72); *Engravings* (p. 73); *Pictures* (p. 73; Italian).

Immediately opposite: *Library* (p. 74).

Left Side: *Precious Relics* (p. 74); *Coins* (p. 75); *Pictures* (p. 75; Neapolitan and foreign); *Museum Sant-angelo* (p. 76) and *Vases* (p. 76); *Small Bronzes* (p. 77).

A. Ground Floor.

Leaving the entrance gateway, we pass through a glass-door, where tickets are given up, into a large VESTIBULE with several ancient statues from the Farnese collection. At the end of the vestibule are the stairs ascending to the upper floors.

The following are the most interesting statues in the vestibule: — On the right, by the entrance, Alexander Severus; left, a Melpomene from the theatre of Pompey at Rome, erroneously restored as Urania. By the staircase, r. Flora; l. Genius of the city of Rome. At each of the two doors leading to the court are two figures with the toga; by the

staircase two river-gods. In the staircase above, two Venuses from the theatre at Herculaneum.

The ****Collection of Ancient Frescoes** *(Affreschi Pompeiani)* from Herculaneum, Pompeii, Stabiæ, etc., which we first visit, occupies the right half of the ground-floor. These paintings occupy seven rooms and a corridor, being grouped in accordance with their subjects, and each group is furnished with a Roman numeral. The numbering of the pictures themselves is still unfinished. These works are, with the exception of painted vases and mosaics, almost the only specimens of ancient painting which have come down to us, and are therefore of extreme value. They are our sole informants with regard to the ancient style, colouring, and treatment of light and shade. Many of them are beautifully conceived, and executed with an easy, masterly touch, and they include landscapes, historical and mythological subjects, genre-paintings, architectural drawings, and animal and fruit-pieces. Although mere decorative paintings of a small provincial Roman town, they suffice to show how thoroughly the profession was imbued with artistic principles. Some of the representations may be copies from celebrated or favourite pictures, but the style is such as entirely to preclude the idea that they were mechanically copied or stencilled. The rapid, easy execution and absence of minute detail prove that they were intended for effect, and not for close inspection. Their state of preservation of course varies greatly (comp. Introd., pp. xliii-xlvi).

I. Room (immediately to the right of the place where tickets are given up; 1st door), a long corridor: Architectural mural decorations. Those on the right wall, in the centre, group vii, are from the villa of Diomedes (p. 133); those on the left side, the further end, and the farther part of the wall on the right are chiefly from the Temple of Isis at Pompeii.

II. Room: Animals, fruit, still-life, attributes of gods, etc. — The gallery of inscriptions (p. 66) has an entrance here. We now return through the 1st Room to the principal collection.

The following rooms contain the mythological and genre representations. Their enumeration is in the order denoted by the Roman numerals.

III. Room: xv. Apollo and Diana. Head of Medusa. xvi-xviii. Sea-gods. In the corner a Nereid on a sea-panther. On the window-wall Phryxus and Helle. Two glazed tables exhibit a well-arranged collection of colours found at Pompeii. xix. (above) Ariadne and Bacchus. xx. Sacrifice to the Lares. xxi, xxii. Sacrifice to Isis and scenes in the Egyptian style, from the Temple of Isis at Pompeii. — In the passage to the following room: xxiv. Ulysses carrying off the Palladium from Troy; under it, Scipio and the dying Sophonisbe. xxvi. Medea brooding over the murder of her children.

IV. Room: (l.) xxviii. Hercules supported by Priapus and Omphale. xxix. Perseus releasing Andromeda. xxx. (below) Hercules, Dejanira, and the Centaur Nessus. xxxi. Finding of the young Telephus suckled by the hind (from Herculaneum). Wounded Æneas. The Trojan horse. — In the passage to the room of the mosaics: xxxii. The infant Hercules, to the astonishment of his parents, strangling the snakes sent by

Juno. xxxiii. Genre scenes from Herculaneum; among them a paintress, triclinium, guitar-player, musicians; *attiring of a bride in presence of her mother and sister; Dioscuri. — *xxxiv. Orestes recognised by his sister Iphigenia, with Pylades, and on the right Thoas and the large statue of Diana. — In the passage: xxxv. Comedy scenes. xxxvi. Chastisement of Dirce by Amphion and Zethus (same subject as the Farnese Bull, p. 66). Cimon nourished from the breast of his daughter Perone (a favourite subject with modern artists, known as 'Caritas Romana'). xxxvii. Theseus after the slaughter of the Minotaur. xxxviii. Scenes from the forum of Pompeii: in the centre, a school (chastisement of a pupil), baker's shop; on the left, man and wife (portraits); small caricature of Æneas, Anchises, and Ascanias, represented with dogs' heads; pensive Muse, with pencil. xxxix. *Abduction of Briseïs from the tent of Achilles. *Achilles being taught the lyre by Chiron. Ulysses unrecognised by Penelope. xl. Sacrifice of Iphigenia (from the 'House of the Tragic Poet'). *Orestes and Pylades in presence of Iphigenia at Tauris. — Adjacent to this room is the —

V. Room. *Mosaics.* In the centre, on the floor: Triumph of Bacchus. — On the entrance-wall, by the pillar: Theseus killing the Minotaur, three copies. Farther on, towards the window: in the centre, actor trained by a poet; on the left and right comedy scene (by Dioscurides of Samos, according to the inscription); partridges; two cocks after the fight. — Under the window: Animals of Egypt. — Farther on: *Acratus (companion of Bacchus) riding on a lion; below, a garland with masks; on the left, parrots; on the right, a wild cat with a partridge; all excellent mosaics from the house of the Faun (p. 135). — Farther on, a chained dog with the warning 'Cave Canem' (from the threshold of the 'House of the Tragic Poet', p. 129). Below, a man and two cocks. — Right wall: a large niche, probably intended for a fountain; above it, Phryxus and Helle; on the left, the three Graces, the marriage of Neptune and Amphitrite. — Then on the wall of the entrance: pugilists and arabesques. — We now retrace our steps, and follow the arrangement of the pictures which is continued through the passages from the 3rd Room to the 6th, which adjoins it on the other side.

VI. Room: In the two passages, beginning next the window: xli-xliv. Rope-dancing Satyrs, *Hovering Centaurs. Dancing Satyrs and Bacchantes, Rope-dancing Satyrs, etc., the latter in the second passage. — Farther on: *xlv. Representations of Cupid, among them Cupid as a shoemaker. *xlvi. Marriage of Zephyrus and Chloris (Lat. Flora). xlvii. The three Graces. xlviii. Diana and Endymion. — By the window to the left: xlix. Venus and Mars, several representations. Venus and Cupids. li. Triumphal procession of Bacchus. Bacchus and Ariadne. — *liii. Dancers.

VII. Room (more ancient paintings from the tombs of Ruvo, Gnatia, Paestum, Capua): lviii. Mercury as conductor of the dead. Dance of the dead. lix. Samnite warriors in full armour, from a tomb at Pæstum. Gorgon head with Messapian inscription. — lx. Narcissus in different attitudes. lxi-lxvii. Landscapes from Pompeii, Herculaneum, and Stabiæ (118 in number). *lxviii. Vulcan showing Thetis the arms of Achilles. lxx. Jupiter crowned by Victoria. *lxxi. Io's arrival in Egypt. Jupiter and Juno on Mount Ida. *lxxii. Five *Drawings on Marble* (monochromic) from Herculaneum: Achilles (?) in a quadriga; Œdipus with Antigone and Ismene; Latona with Niobe and other women of Cadmus playing at dice (purporting to be by Alexandros of Athens); Scene from a tragedy; Theseus rescuing the bride of Pirithous from a Centaur (?).

To the above collection belongs a corridor (entered from the vestibule of the Galleria Lapidaria, or by the 3rd door in the great vestibule) containing ***Ornamental Paintings** *(Affreschi Ornamentali)* from Pompeii and Herculaneum, being mural decorations,

some of them with raised stucco designs and reliefs. They are executed with taste and precision and deserve careful inspection.

In the semicircular space, lxxxi. Valuable collection of decorative masks. lxxxii. Pillar with paintings from the Fullonica (fuller's workshop) at Pompeii (p. 135), showing the different processes of the handicraft. The owl is the symbol of Minerva, the tutelary goddess of fullers.

The two large central glass-doors of the vestibule on the right and left lead into COURTS, filled with reliefs, statues, and architectural fragments, many of which deserve the notice of connoisseurs.

The wing connecting the W. part of the Museum with the E. (right) half contains the ***Gallery of Inscriptions** (*Galleria Lapidaria*, or *Sala del Toro*), which has other entrances both from the collection of the ornamental paintings and from the second room of the ancient pictures (p. 64). Two most important ancient sculptures are also preserved here — the Farnese Bull and the Farnese Hercules.

The collection comprises upwards of 2000 Latin inscriptions, others in Oscan, and engraved (*graffiti*) and painted (*dipinti*) mural inscriptions from Pompeii. The collection, which is arranged in accordance with the geographical situation of the different localities of discovery, consists chiefly of epitaphs, but also includes laudatory and other inscriptions. Among the bronze tables are the celebrated *Tables of Heraclea* (p. 209), bearing on one side regulations as to temple lands in the ancient Greek language, and on the other (inscribed at a later date) the Italian municipal laws promulgated by Cæsar in B.C. 46. A cabinet contains leaden pipes, inscriptions from aqueducts, etc. — The following large sculptures are also placed here: to the left at the entrance a statue of Tiberius, to the right Atreus with the son of Thyestes (?), sometimes taken for Hector with the body of Troilus (comp. Introd., p. xxxiv). In the PRINCIPAL ROOM, on the left, is the celebrated group of the **Farnese Bull*, a work of Apollonius and Tauriscus, the Rhodian sculptors, once in possession of Asinius Pollio, and found in the Thermæ of Caracalla at Rome in a sadly mutilated condition. The restoration of the group was superintended by Michael Angelo. The new parts are the head of the bull, the Antiope, with the exception of the feet, the upper parts of Dirce, and considerable portions of Amphion and Zethus. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, who had succeeded in withdrawing the affections of Lycus from Antiope, to the horns of a wild bull. Antiope in the background exhorts them to forgiveness. The boldness and life of the group, originally hewn out of a single block of marble, is unrivalled in any other work of the same character (comp. Introd., pp. xxxii—xxxvi). Opposite, on the right side of the room, stands the so-called **Farnese Hercules*, also from the Thermæ of Caracalla. The legs were at first wanting, but were restored by Della Porta; twenty years later the genuine missing portions were discovered, and having been presented by Prince Borghese to the King of Naples, were restored to the statue. According to the inscription, it is the work of the Athenian Glycon, and was probably executed under the early emperors.

Descending a staircase in this hall, and passing through a room containing *Christian Inscriptions* from the catacombs of Rome and Naples built into the walls, we reach the **Egyptian Antiquities,** a considerable number of which were purchased from Cardinal Borgia's collection at Velletri. The arrangement is complete, with the exception of the numbering.

1st ROOM. In the centre Serapis. Found in the vestibule of the

Serapeum at Pozzuoli. Isis, a marble statuette from the temple of Isis at Pompeii, holding a sistrum and the keys of the Nile, with interesting traces of gilding and painting. On the short wall, Horus with a dog's head. The cabinets contain a valuable collection of small statuettes.

2nd Room. In the centre: by the window, a granite tombstone with twenty-two figures in relief and hieroglyphics. Egyptian priest, a so-called 'Pastophorus', in black basalt. By the walls six glass cabinets with all kinds of trinkets, etc. To the right of the entrance, the second immured tablet is the so-called 'Table of Isis', from the temple of Isis at Pompeii. By the window-wall a papyrus with Greek writing, dating from the 2nd or 3rd cent., which with forty others was found at Memphis in a chest of sycamore wood, and contains names of the canal labourers on the Nile. Opposite the entrance a number of mummies of men, women, and children, some of them divested of their cerements and admirably preserved (the skull of a female mummy still retains the hair). Also the mummy of a crocodile.

The left (W.) half of the ground-floor contains the valuable collection of marble sculptures and the bronzes.

The ****Collection of Marble Sculptures** occupies the great corridor with three branches, and the rooms situated beyond the second branch. The new arrangement in accordance with the local and historical position of the works is practically complete. The final numbering has not yet taken place. The numbers given in the following list are those on small yellow tickets attached to the objects. It is best to begin with the N. corridor (*third* door on the left from the vestibule), the —

Corridor of the Masterpieces (*Portico de' Capolavori*), which contains the finest works in the collection, affording a review of the development of the ancient plastic art from the 5th cent. B.C. down to the reign of Hadrian and his successors. This part of the collection in particular supplies the visitor with an admirable illustration of the history of ancient art, and includes moreover several works of the highest merit.

*624. *Hera* (Farnese Juno), of the early type, austere in expression, probably copied from the ideal of Polycletus (Introd., p. xxx); *84. *Orestes and Electra*, a group which has given rise to much discussion, probably belonging to the revived archaic style introduced by Pasiteles towards the end of the republic (Introd., p. xxxviv); 150. *Minerva*, archaic style, from Herculaneum; 522. *Diana*, archaic, with painting, from Pompeii; *76. *Harmodius and Aristogeiton*, the slayers of the tyrant Hipparchus of Athens, a copy of the bronze statues erected to them at Athens about B.C. 500 (head of Aristogeiton ancient, but originally belonging to some other statue, see Introd., p. xxxi); 8. *Athlete* (*Doryphorus*), after Polycletus, from the palæstra of Pompeii (Introd., p. xxx); *Dying Amazon*, *Dead Persian*, *Dead Giant*, and *Wounded Gaul*, of the Pergamenian school, all belonging to the group of votive offerings on the Acropolis of Athens, presented by King Attalus about B.C. 200 (Introd., p. xxxii); *Adonis*, freely restored. **644. *Venus of Capua:* it is uncertain how this statue, which greatly resembles and is little inferior to the Venus of Milo in the Louvre, ought to be restored. The pedestal and the arms are modern. On Corinthian coins Venus, the tutelary goddess of the city, is represented in a similar attitude, in the act of using a shield as a mirror, but it is more probable that the Capuan statue had a figure of Mars standing beside her, whose helmet she trod under her left foot, and from whom she was taking his sword. *Æschines*, once erroneously called Aristides, an admirable draped statue, found at the villa of the papyri at Herculaneum. ***Psyche of Capua*, sadly mutilated; she was probably represented with her hands bound behind her, being tortured by Cupid. *Venus Callipygus*, so called from that part of

her body towards which she is looking, found in the imperial palaces at Rome; the head, breast, right leg, right hand, and left arm are modern. — The adjacent room to the right contains a large basin in porphyry, valuable columns, a marble basin, etc. — *645. *Homer*, a beautiful bust; **Satyr*, carrying the child Bacchus on his shoulder; *Pallas*, archaic, from Velletri; *Brutus* and *Pompey*, two busts found in a house in Pompeii in 1869; 100. *Juno;* 1736. *Nereid*, on a sea-monster; **Agrippina*, a sitting portrait-statue; *349. *Antinous*, the favourite of Hadrian; bust of *Antoninus Pius; Plotina; Caracalla;* torso of *Venus;* torso of *Bacchus.*

The Corridor of Portrait Statues and Busts, which we next enter, is sometimes called the *Portico dei Balbi*, from the noble family of that name, the most distinguished at Herculaneum.

To the right, at the N. end of the corridor, torsi, dogs, leopards, boar sacrifices, small equestrian statue of a warrior (freely restored). **Equestrian Statue of M. Nonius Balbus*, found, like that of his son at the opposite end of the passage, in the basilica of Herculaneum. Farther on, the fourth statue on the left. *Statue of the Priestess Eumachia* of Pompeii, erected by the fullers in her honour (p. 127); 2458. *Statue of Marcus Holconius Rufus*, a Roman military tribune, and five times mayor of Pompeii; also two orators from Pompeii. On the right, 590. portrait-statue of an orator from Herculaneum. — Then Roman Portrait Busts, with pedestals in the Roman style, in four rows, one above the other: in the lowest, 514, 606, 569. three examples of a so-called *Seneca;* 629. *Attilius Regulus;* 11. *Brutus* the younger; 493. *Brutus*, the elder; in the upper row, 608. *Cicero.* — Farther on, in the centre, 651. Double hermes of an unknown Greek and Roman. Double hermes of *Herodotus* and *Thucydides.* Between these, two sitting statuettes, one of them, 505. representing the poet *Moschion.* A room containing the Battle of Alexander here opens to the right (see p. 69). — On the right, farther on, 148. Socrates, a hermes with a Greek inscription. — Then statues: *51. *M. Nonius Balbus*, the father; *43. *Viciria Archas*, the wife of Balbus, a stately matron. Opposite, to the left, a son and four daughters on the same pedestal (a fifth of the group is in the Dresden Museum). All of these are honorary statues which the municipal council of Herculaneum erected to the family in their theatre. — Next come four rows of Greek Busts, one above the other, most of them being in the Greek hermal form: Below. 575. *Demosthenes;* 587, 588. 564. *Euripides.* Second row: 563. *Socrates;* 580. *Zeno;* 593. *Poseidonius;* 602. *Aratus*, the astronomer; 589. *Sophocles;* 591. *Carneades;* 582. *Herodotus;* 586. *Lysias.* Third row: 568. *Solon;* 583. *Periander;* 613. *Themistocles;* 611. *Agathocles.* (Many of the busts, both Greek and Roman, are either unknown or erroneously named.) — *Equestrian Statue of Balbus the Younger*, 'prætor and proconsul'. — Genre figures of children; a hunter. Several Dacians from the Forum of Trajan at Rome; two barbarians as supporters, in pavonazetto, the head and hands in basalt.

We now pass by the statue of the younger Balbus into the — Corridor of the Roman Emperors *(Portico degli Imperadori)*, the arrangement of which begins at the farther end, by the entrance from the passage. It contains statues and busts in chronological order, of a more or less ideal character.

Left, *215. *Caesar*, a bust. Right, 249. Statue of *Caesar.* L. 258. *Augustus*, a statue, sitting. R. 574. *Livia.* L. 631. *Tiberius*, a bust; 204. *Drusus*, a statue from Pompeii; 242. *Caligula*, with reliefs on his armour; 233. *Claudius*, a sitting statue; 241. *Nero*, a bust; 216. *Galba*, 214. *Otho*, busts; 218. *Vitellius*, a statue; 210. *Vespasian*, a colossal bust; 236. *Trajan*, a statue; 22. *Faustina*, a bust. R. 253. 217. *Hadrian*, busts. L. 220. *Antoninus Pius*, 251. *Marcus Aurelius*, 461. *Faustina*, busts; 255. *Lucius Verus*, a statue. Then, 207. *Septimius Severus*, 240. *Probus*, etc.

The Seven Rooms beyond the Portico dei Balbi also have their contents arranged according to subjects. Among much that

is mediocre there are a few works of great excellence. The arrangement begins with the gods, in the room opposite the entrance to the collection of bronzes (p. 70).

I. Room: Jupiter, Juno, Apollo, Diana, Ceres. In the centre, *Apollo*, in a sitting posture, in porphyry, the head and hands in marble; a work of the decline of art during the imperial period, when a taste prevailed for rare kinds of stone which were difficult to work. Right: *Diana of Ephesus*, in yellow alabaster, the head, hands, and feet in bronze; her symbols indicate the fecundity of the goddess of nature. Left: *Apollo*, in basalt. Posterior wall: 622. *Jupiter*, a bust from the temple of Pompeii (p. 127); *Jupiter*, colossal half-statue from Cumæ; on the right, 187. hermes of the ram-horned *Jupiter Ammon*.

II. Room: Venus, Mars, Mercury, Minerva, Bacchus. Among the numerous *Statues of Venus* (eight from Pompeii, including a statuette found in 1873, interesting from its being painted) are several with portrait heads. In the centre, on the right *Mars*, sitting; on the left, *Mercury*.

III. Room: Satyrs, Ganymede, Cupid, Cybele, etc. — Left: *Satyr* with a bunch of grapes; **Pan* teaching the young Bacchus the flute; *Ganymede* with the eagle; **Winged Cupid*, resembling an original by Praxiteles. In the centre: on the left, *Cupid* encircled by a dolphin, fountain-figure; on the right, *Atlas*, bearing the globe; 186. *Paris*: *123. *Æsculapius*, from Rome. On the short wall: *Masks* of river-gods, once used as water-spouts. *Nymph* before the bath. Three *Priestesses of Isis*. *Cybele*, the mother of the gods, enthroned.

IV. Room: Statues of Muses from Herculaneum; several figures of Hercules. By the window, head of *Ajax*. In the centre, *Amazon*, falling from her horse; **Hercules and Omphale*, a group in the genre style.

V. Hall of the Flora. By the principal wall: The *Farnese Flora* from the Baths of Caracalla at Rome. The head, arms, and legs were restored by Giacomo della Porta, and afterwards by Albaccini and Taglioni. It is not improbable that the figure once represented a Venus. — In front of it is the ***Mosaic of the Battle of Alexander*, found in 1831 in the house of the Faun at Pompeii. This work, which is almost the only ancient historical composition in existence, represents the battle at the moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry, and transfixes the general of the Persians who has fallen from his wounded horse. The chariot of the Persian monarch is prepared for retreat, whilst in the foreground a Persian of rank, in order to ensure the more speedy escape of the king, who is absorbed in thought at the sight of his expiring general, offers him his horse (Introd. p. xli). — Also four statues of gladiators.

VI. Room: *Reliefs*. In the centre a beautiful **Marble Vase* with a relief: Mercury, followed by dancing Bacchanalian figures, gives the young Bacchus to a nymph to be brought up. According to the inscription it is the work of a certain *Salpion* of Athens; it was found at Formia, and was long used as a font in the cathedral of Gaeta (comp. Introd., p. xxxiv). To the left of the entrance, also on a pedestal, is a fountain enclosure with seven gods: Jupiter, Mars, Apollo, Æsculapius, Bacchus, Hercules, and Mercury. There are also three other fountain enclosures in the centre. — By the wall, to the left of the entrance, an early Attic *Cippus*, of the middle of the 5th century. Then *sarcophagi*, *fountain-masks*, and numerous *oscilla*, or reversible marble discs and masks, which used to be hung up by way of ornament between the columns of peristyles.

VII. Room: *Reliefs*. Left: 186. Aphrodite, seconded by Peitho (persuasion), endeavouring to induce Helen to follow Paris (Alexandrus), who with Cupid stands before her, a Greek work; Bacchanalian; 528. Apollo with the Graces (or Alcibiades with three hetæræ); sarcophagus; Battle of Amazons and Bacchanalian procession. — On the pillar between the windows: Gladiator contests from the monument of Scaurus at Pompeii (p. 132); sarcophagus with Prometheus and man as yet uninspired with life, surrounded by beneficent gods. — Third wall: 320. **Banchetto di Icario*, or banquet of the drunken Bacchus; tropæum, framed with caryatides.

Above: Cupids in the circus; 274. Nymph defending herself against a satyr. 529. *Seven Female Figures*, dancing, with names attached: the three Graces (Euphrosyne, Aglaia, and Thalia), then Ismene, Cycais, and Eranuo, probably three nymphs, and a smaller figure called Telonnesus, of doubtful import, perhaps the name of a town. Below, a Bacchanalian procession. *Orpheus and Eurydice*, with Hermes, in the infernal regions (see Introd., p. xxxi). — Fourth wall: Sarcophagi. 431, 433, 435. Three representations of Asiatic provinces. — In the centre: *Honorary Pedestal* from Pozzuoli, with figures representing fourteen towns of Asia Minor which the Emp. Tiberius rebuilt after an earthquake, each figure being furnished with its name. Then two large *Candelabra*, with herons, and two Bacchic *Vases*.

In the adjoining Passage are handsome ornamental works in marble: tables with basins for fountains; candelabra, among which is a stooping sphinx from Pompeii; feet of tables; tables. — From this passage we again enter the Portico dei Balbi (see p. 68).

At the S. end of the Portico dei Balbi is the entrance to the ***Collection of Bronzes,** most of which are from Herculaneum, and a few only from Pompeii. Their respective origins are distinguished by their different colours. The pressure of the masses of lava has imparted a dark, black-green hue to the bronzes of Herculaneum, while those of Pompeii, which were much more exposed to moisture, are oxydised, and of a light, bluish green colour. This collection is unrivalled, and deserves careful and repeated inspection. The number and magnitude of the works, the delicate treatment adapted to the material, and the skilful mastery of every kind of difficulty in casting and chiselling afford an excellent insight into the high development of this branch of art in ancient times.

I. Room. *Animals.* *Colossal horse's head, found at Naples, formerly in the Pal. Colobrano (S. Angelo), and long supposed to be the cognisance of the city. It belonged to a horse which is said to have stood in the vestibule of the temple of Neptune (S. Gennaro), and to have been destroyed by the clergy on account of the veneration with which it was regarded. *Horse from Herculaneum, belonging to a quadriga, and reconstructed from minute fragments. *Two deer. Several animals once used as fountain-figures. — In the corners of the room: by the entrance, to the left, and by the opposite exit, two *Greek Hermes*, perhaps intended for a palæstra, the projecting props being for the support of wreaths. The first bears the name of the sculptor, Apollonius, son of Archias of Athens. At the entrance, on the right, is a so-called *Sappho;* opposite, *Diana Shooting*, a half-figure.

II. Room. *Statuettes.* In the centre: *Bacchus with a Satyr* (eyes new, as in many of the others). Two equestrian statuettes, an Amazon and Alexander the Great. *Venus arranging her hair, with a mirror in her left hand. Flying Victory, on a globe. Angling fisherman, a fountain-figure. Boy with goose. — Beyond the last, the ***Dancing Faun*, found in the large house at Pompeii called the 'Casa del Fauno' (p. 135). — In front of it a so-called *Narcissus*, perhaps a Pan listening to Echo, and a *Silenus* used as the bearer of a vase (with handle very unsuitably made in imitation of the body of a serpent). — The window-cabinet contains a number of boys with pipes or masks, once used as fountain-figures. Silenus with a panther. Youthful Bacchus. — In the cabinet to the right beyond the window are all kinds of *Fancy Figures*, chiefly gladiators. Small *Busts:* Demosthenes, Epicurus, Zeno, Augustus. Hands with quaint emblems, used as amulets to avert the danger of the 'evil eye'. Above these, Lares (household gods), youths adorned with wreaths and bearing drinking-horns and vases. — Opposite the window: *Statuettes of Gods:* Hercules,

Victoria, Fortuna, Bacchus, Mercury, Minerva, Jupiter, etc. — Wall of the entrance: *Etruscan Mirrors*, the backs adorned with engraved scenes.

III. Principal Room. In the centre: **Drunken Faun*. On each side a copy of the statue of a *Runner*. To the right beyond these: **Apollo* playing the lyre, from Pompeii, a work of the archaistic school of Pasiteles, about the beginning of the Empire. To the left beyond it, *Apollo Shooting*. On the right before the latter, **Head of Apollo* in the archaic style. **Mercury Reposing*. To the left before the last, so-called **Head of Seneca*. **Sleeping Satyr*. — Along the walls, beginning on the right by the entrance near the window: Statue of *Nero Drusus*, sacrificing; *M. Claudius Marcellus*, the nephew of Augustus, who died young. Then, *Apollo*, a statuette: a female *Portrait-statue*; **Sacrificing Boy* (camillus). — Farther on, *Bust of Sulla*; female *Portrait-statue* (*Livia*, consort of Augustus). Between the doors, *Archytas* of Tarentum, with bandaged head; above it, on a bracket, *Ptolemy Philadelphus*. **Three Dancing Women*, from the theatre of Herculaneum (three corresponding figures on the opposite side). On a short column, the philosopher *Democritus* (?). On a bracket above it, a male *Portrait-head*. — N. Wall: **Female Head* with hair restored (erroneously called Ptolemy Apion). Statue of a Roman magistrate. *Portrait-head*. Statue of *Augustus* as Jupiter. Head of a so-called *Berenice* (eyes and lips lined with silver when discovered). Statue of *Claudius* as Jupiter. Female *Portrait-statue* as a 'Pietà' from Herculaneum (mother of Balbus?). — Farther on, by the pillar between the doors, **Heraclitus (?)*. On a console, *Young Tiberius*. *Three Dancing Women* from Herculaneum (see above). On a short column, **Head of a bearded Dionysus*, commonly called Plato. Above it, *Lepidus*.

IV. Room. *Weapons*. In the centre **Equestrian Statue of Nero*, found at Pompeii (p. 129). By the window: *Bust of Scipio Africanus*. Opposite, *Bust of C. Caesar*. — The cabinets contain a choice *Collection of Weapons* (detailed descriptions hung up at the entrance). — E. Wall: Greek armour, helmets, and weapons, found at Pæstum, Ruvo, and Canosa. — N. Wall: Helmets of gladiators and richly decorated armour from Pompeii and Herculaneum. Above these, 283. Helmet with the Taking of Troy; 288. Shield with head of the Medusa. — W. Wall: Italian weapons; among them a cock, a Samnite boundary figure from Pietrabbondante (Bovianum). — S. Wall. Catapult balls, etc.

B. Entresol.

The Entresol (Ital. Mezzanino) contains on the right the Renaissance objects, and beyond them the ancient crystals and terracottas, on the left the Cumæan collection and the 'Controlleria', or inspector's office.

The **Collection of Renaissance Works** *(Raccolta degli Oggetti del Cinquecento)* is arranged in two rooms.

I. Room. In the centre: a large bronze tabernacle, the design ascribed to *Michael Angelo*, executed by *Jacopo Siciliano*. Left: bust in bronze of Ferdinand of Arragon. Busts in marble of Paul III. and Charles V. Right: Medusa after Canova; an altar with reliefs in marble of the German school, representing the Passion in seven sections. — II. Room: Indian and Chinese paintings, and all kinds of Asiatic curiosities. The cabinets contain weapons, seals, carved amber and ivory, etc.

The next room contains the **Collection of Ancient Crystal** *(Vetri)*, the most extensive of the kind in existence, showing the numerous ways in which it was used by the ancients.

Several panes of glass from the villa of Diomedes should be inspected; also a beautifully cut glass *vase with white Cupids and foliage on a blue ground, discovered in 1837 in a tomb in the Street of the Tombs at Pompeii, when it was filled with ashes.

Adjacent is the **Collection of Ancient Terracottas.**

I. Room: Common earthenware articles for household use. Among them are vessels with beans, wheat, almonds, egg-shells, plums, olives, etc. from Pompeii. In the passage to the second room, on the left Artemis, right Medusa. — II. Room. Several Etruscan sarcophagi with recumbent figures on the lids. Numerous lamps. In the cabinets figures of small animals: horses, pigs, birds, also hands and other votive-offerings, such as are still to be seen in Roman Catholic churches: infant in swaddling-clothes, legs, right half of a human figure. By the window, to the right, a colossal Juno; left, Jupiter from the small temple of Æsculapius at Pompeii (p. 142). By the door of egress, to the right, the fragments of the celebrated Volscian relief from Velletri, in the ancient Italian style, with traces of colouring: warriors on horseback and in chariots. — III. Room: Lamps, goblets, votive limbs; in the cabinets opposite the door interesting heads, detached, and in relief, also statuettes. By the window two comic figures, in front of them a small painted statuette. By the wall of egress, fine reliefs and statuettes in terracotta; also moulds employed in their execution.

The central story contains, on the left, the **Cumæan Collection,** which was purchased by the Prince of Carignano from the heirs of the Count of Syracuse and presented to the Museum. It consists chiefly of vases, terracottas, and bronzes found at Cumæ (see p. 100).

By the window of the First Room an elegant jewel-casket in wood, with several gold ornaments. In the Second Room tables with small objects in bronze, gold, and crystal; an interesting head in wax from a Roman tomb. Among the vases at the window is a fine specimen of the later Attic style, under glass, representing a battle between Amazons and Greeks.

C. Upper Floor.

From the top of the stairs we first turn to the left to the E. wing. On opposite sides of the passage which we enter are two rooms containing **Copies of Pompeian Pictures,** *Remains of Food*, and other objects from Pompeii.

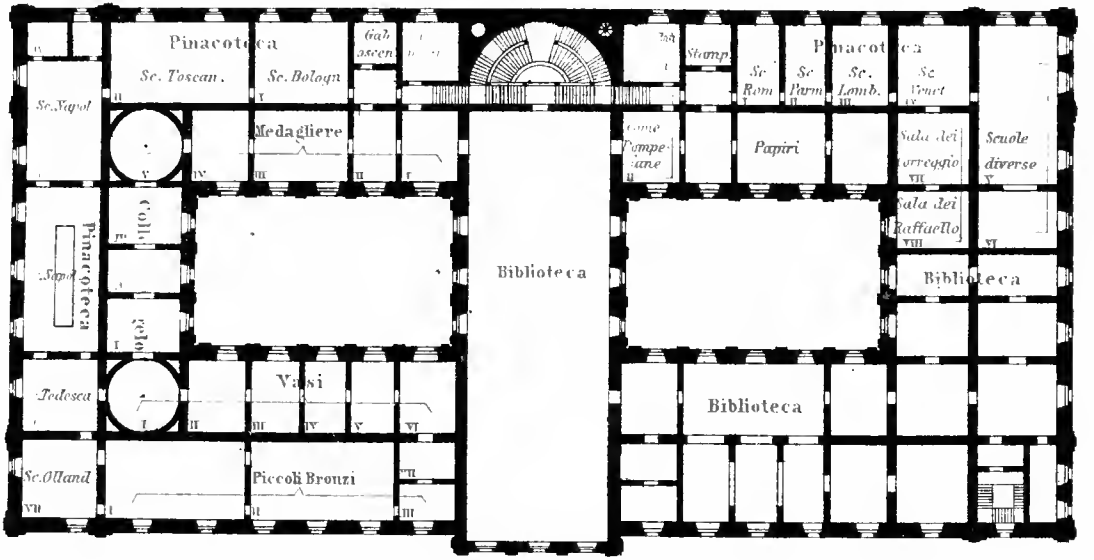
The copies of Pompeian pictures merit careful inspection, as they serve to convey an idea of the brilliant colouring of these ancient walls when they were first discovered. The Room on the Left also contains several glass cabinets with *Articles of Food and Objects in Common Use at Pompeii.* In the centre a handsome bottle with oil. In the round glass cabinet by the window: below, a double pan with meat; in the centre a glass vessel with barley; above, glass tubes with olives. — In the glass cases to the right, beyond the window: bones, eggs, remains of fish, almonds, onions, dates, nuts, pears, etc.; also fifteen round loaves, one of which bears the baker's name, Q. Cranius, stamped upon it. In the glass cases to the right of the entrance: snails' and other shells, tortoises, clothing materials, straw sandals, purse with three coins (from the Villa of Diomedes), corks, etc.

In the Room on the Right: a glass cabinet containing the skull, arm, and impression of the breast in compressed ashes, of a girl, found in the Villa of Diomedes. Model in wood of the 'House of the Tragic Poet' at Pompeii (p. 129). Models of the amphitheatres of Pompeii and Capua. Models of the temples of Pæstum.

Next, on the right, is the **Library of the Papyri.**

This collection was discovered in a villa near Herculaneum in 1752. The rolls were completely encrusted with carbonaceous matter, and it was only by slow degrees that the real value of the discovery was appreciated. About 3000 were discovered, of which 1800 only have been preserved. The thin layers of the bark (*libri*) of the papyrus plant, each of the breadth of one column of writing, are pasted together and rolled

MUSEO NAZIONALE



PRIMO PIANO.

Geograph. Anstalt von

Wagner & Debes, Leipzig

on rods, and the difficulties encountered in disengaging them may be imagined. The task was long attempted in vain, until the Padre Piaggi invented an ingenious machine by which the difficulty was removed. Several of these may be seen at work in the second room. Several hundred of these libri have been by degrees unrolled, and whatever of their contents has escaped obliteration has been published in the Volumina Herculeensia. The library belonged to a follower of the Epicurean school, and the recovered MSS. are by no means of general interest. They contain treatises in Greek by the Epicurean Philodemus, a contemporary of Cicero, on nature, music, rhetoric, etc.

Here, in a separate room, are also preserved the triptychs (about 300) found in a carbonised box at Pompeii in June 1875, containing private bonds without general interest.

Opposite these rooms is the **Collection of Engravings,** permission to inspect which must be obtained from the custodian.

This room also contains an admirable *Bust of Dante in bronze, said to have been modelled from a cast taken from the poet's features after death. On the walls are hung several *Drawings and sketches by great masters, among which may be mentioned: *Michael Angelo*, Group from the frescoes in the Cappella Paolina at Rome: *Raphael*, Madonna col divino amore (see below); *Michael Angelo*, Venus and Cupid; *Raphael*, Moses at the burning bush.

Following the passage in a straight direction, we next enter the ***First Section** of the **Picture Gallery,** containing masterpieces of the Italian, as well as the Neapolitan school. The collection has recently been re-arranged. Catalogues in each room. The 7th and 8th rooms comprise the chefs d'œuvre; the contents of the others are of subordinate importance.

I. Room (Roman School): *5. *Claude*, Quay at sunset; 12. *School of Raphael* (?), Female Portrait; 27. *Sassoferrato*, Adoration of the Shepherds; 28. *Raphael*, Madonna delle Grazie, a copy; 55. *R. Mengs*, Ferdinand IV.; 47. *Pannini*, Charles III. visiting Benedict XIV.

II. Room (Schools of Parma and Genoa): 1. *Bernardo Strozzi*, Portrait of a Capuchin; 9. *School of Correggio*, Head as a study.

III. Room (Lombard School): 11. *School of Leonardo*, John the Baptist; 15. *Same School*, Madonna with two donors of the picture; 17. *Cesare da Sesto*, Adoration of the Magi, one of the master's chief works; *18. *Leonardo's School*, The young Christ and John kissing each other; 19. Madonna; 29. *A. Bronzino*, Portrait.

IV. Room (Venetian School): 1. *School of Mantegna*, Suffering Christ; 4. *Luigi Vivarini*, Madonna enthroned, with two monks; 9, 13, 16, 22, 25, 28, etc. *Canaletto*, Views of Venice; 19. *Tiberio Tinelli*, Portrait; 39. *Moretto*, Scourging of Christ. — Proceeding hence in a straight direction we reach the 5th, and, turning to the right, the 7th and 8th rooms.

V. Room (various schools): 5. *Parmeggianino*, Madonna (tempera); 15. *Giorgione* (?), Portrait of the Principe di Salerno. — *19. *L. Lotto*, Madonna with St. Peter the Martyr; 21. *Titian* (?), Penitent Magdalene. — *27. *Palma Vecchio*, Madonna, saints, and donors; 33. *Pinturicchio*, Assumption; *35. *Bart. Vivarini*, Madonna enthroned, with bishops; above it, 36. *Breughel*, Penitent deceived by the world (tempera); 36. *School of Perugino*, God the Father; *40. *Parmeggianino*, Portrait of his daughter; *51. *Mignard*, Portrait of Fénelon.

VI. Room (various schools): 4. *Velasquez*, A number of drinkers, and Bacchus, a copy; 14. *Mantegna*, S. Eufemia; 20. *Angelo Bronzino*, Venus and Cupid kissing each other, from the cartoon of Michael Angelo mentioned above; 37. Unknown master (attributed to *Holbein*), Portrait of Erasmus. We now return to the 4th room, from which the collection of the master-pieces is reached.

VII. Room (Sala dei Correggio): 1. *Salvator Rosa*, Christ and the scribes: 2. *Sebastian del Piombo*, Mary watching the sleeping infant Je-

sus; 3. *Correggio*, Madonna, named la Zingarella, or del Coniglio (rabbit); 4. *Van Dyck*, Portrait; *5. *Titian*, Danae; 6. *Correggio*, Betrothal of St. Catharine; 8. *Titian*, Portrait of Paul III; 9. *Correggio* (?), Descent from the Cross; 11. *Titian*, Portrait of Philip II.; 12. *Spagnoletto*, St. Sebastian; 13, 14. St. Jerome, by the same master; 15. *Guercino*, Magdalene; 16. *Rubens*, Monk.

VIII. Room ('Sala dei Raffaello'): On the left, *17. *Giulio Romano*, Holy Family, called Madonna del Gatto; *18. *Raphael* (?), Portrait of the Cavaliere Tibaldeo; 19. *Giovanni Bellini*, Portrait; *20. *Raphael*, Holy Family (Madonna col divino amore), of the master's Roman period; 21. *Andrea del Sarto*, Copy of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Rossi (at Naples this picture is declared to be the original); 22. *Raphael*, Portrait of Cardinal Passerini; 23. *Luini*, Madonna; 24. *And. del Sarto* (?), Portrait; *25. Adoration of the Magi; *26. Christ on the Cross, both by Netherlands masters; 27. *Brenghel*, The seven blind men; *28. Nativity (date 1512), ascribed to *Dürer*: 29. *Perugino*, Madonna; *31. *Hubert van Eyck* (?), St. Jerome extracting the thorn from the lion; *32. *M. Venusti*, Copy of Michael Angelo's Last Judgment, before its disfigurement; *33. *Giovanni Bellini*, Transfiguration; 34. Holy Family, master unknown; 35. *Parmeggianino*, Lucretia; 36. *Santafede*, Madonna and saints.

Returning to the exit, we may obtain, to the left, in passing, a glimpse through the central staircase at the principal hall of the **Library**.

It contains numerous ancient Italian works (200,000 vols., 4000 MSS.) and valuable Greek MSS. (among which Lycophron's Alexandra, Quintus Smyrnæus, date 1311), and Latin (e. g. Charisius, Ars grammatica; the half burned MS. of Festus; a mass-book with beautiful miniatures of fruit and flowers, called la Flora); catalogues for the use of visitors. In the principal hall the custodian awakens a remarkably fine echo. Books are not lent out, but within the library three may be used at a time (8-2 o'clock). Readers enter from the outside (not through the museum) by the last door reached by the staircase to the right in the museum buildings. The arrangements are sadly defective.

We now traverse a passage, and beyond it turn to the right into a room containing the collection of **Precious Relics**, consisting of ancient cut stones, and trinkets in gold and silver.

By the Window, the celebrated **Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind. On the outside a large Medusa's head in relief; in the inside a group of seven persons, referred by some to the occasion of an inundation of the Nile, by others to a festival in spring, instituted by Alexander at the foundation of Alexandria.

Tables in the Centre. The first near the window contains the *Cameos*, or stones cut in relief, many of which are very interesting: 16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. A fine head of Augustus. — 65. Part of the group of the Farnese bull, which it is intended to restore to its place; under it, 1857. Head of a Vestal. — Adjacent are the *Intagli*, or stones on which the designs recede (so placed that the designs are seen through the stone): 209. Ajax and Cassandra; 213. Apollo and Marsyas; *392. Bacchante. — A table in the next row also contains cameos and intaglios. — There is also an interesting table containing ancient *Rings*, including a gold ring with a male portrait, possibly of Brutus, with the artist's name Anaxilas.

Three Cabinets by the wall to the right of the entrance contain well-executed *Objects in Silver*: Vases, goblets, tablets, spoons, buckles; also objects in ivory, medallion reliefs, etc. In the 1st Cabinet, six fine large vases. In the 2nd Cabinet, in the second compartment, six goblets with foliage, and a small sun-dial. In the 3rd Cabinet, in the upper compartment, vase in the shape of a mortar, with the apotheosis of Homer; three handsome tripods: rings from Greek tombs at Armento in

the Basilicata; silver plate from the house of Meleager at Pompeii, including two handsome goblets with centaurs.

Along the opposite wall, *Objects in Gold.* 1st Cabinet by the window, above, on the right: Nos. 1-4. Chain, bracelet, and a pair of earrings, which were found with a female skeleton in the house of Diomedes at Pompeii; then, 186, 187. Two cloak clasps; two massive buckles in the form of serpents; diadem from Venosa; handsome necklaces, etc. Adjacent, on a column, under glass: large gold lamp from Pompeii, admirably executed and well preserved. On a second column, also under glass: *gold trinkets from a tomb at Taranto. In the 2nd Cabinet, numerous gold rings, earrings, objects in crystal, etc.

The next door to the right leads to the *Reserved Cabinet* (Raccolta Pornografica), to which men only are admitted; it contains mural and other paintings not adapted for public exhibition, and numerous bronzes of considerable artistic merit.

Opposite the collection of Precious Relics, on the left side of the passage, is the **Collection of Coins** *(Medagliere)*, which within the last few years has been suitably and tastefully arranged, and is of almost unrivalled value and extent.

The First Room contains the Greek, the Second and Third the Roman, the Fourth the mediæval coins, and the Fifth the dies of the Neapolitan mint, together with a numismatic library. Catalogues are placed over the glass-cases for the use of visitors. In the corners: Busts of distinguished numismatists. — The Museo Santangelo (p. 76) adjoins the 5th room, but is not accessible thence.

We next proceed in a straight direction from the above-named passage to the uninteresting *Second Section* of the **Picture Gallery,** chiefly containing works of the later Italian and Neapolitan masters.

1st Room (Bolognese School): To the right, by the door, 62. *Lavinia Fontana*, Christ and the Samaritan woman; then, 38. *Romanelli*, Sibyl; 55. *Ann. Caracci*, Rinaldo and Armida; 69. *Caravaggio*, Judith and Holophernes; 71. *Ann. Caracci*, Landscape with St. Eustachius.

2nd Room (Tuscan School): 2. *And. del Sarto*, Madonna, a copy; 22. *Mazolla*, Pietà, and saints; 26. *Lor. di Credi*, Madonna; 29. *Florentine School*, Madonna enthroned; 30. *Matteo da Siena*, Murder of the Innocents; 31. *Sandro Botticelli*, Madonna; 33. *Florentine School*, Pope Liberius founding S. Maria Maggiore (ad nives) at Rome; 43. *Dom. Puligo*, Portrait.

3rd Room (Neapolitan School): 6. *Zingaro (?)*, Madonna and saints; *31. *Sim. Papa, Elder*, St. Michael with SS. Jerome and James and the donors.

4th Room, adjoining the last on the right, contains Byzantine works, badly preserved and freely restored.

5th Room (Neapolitan School): 5. *Criscuolo*, Adoration of the Magi; 51. *L. Giordano*, St. Xavier baptizing the Indians (painted in three days); 53. *Traversa*, Girl with doves; 54. *Pacecco di Rosa*, Madonna; 61. *Spagnoletto*, Joseph and the Infant Christ; *67. *Luca Giordano*, Madonna del Rosario; 68. *Don Gargiulo*, Smokers. — A large cabinet in the centre from the sacristy of the monastery of S. Agostino degli Scalzi contains objects artistically inlaid with ivory, amber, and glass. A cabinet by the wall of the exit contains majolicas. Then the **Cassetta Farnese* in bronze, executed by Giovanni de' Bernardi, with six large and beautifully cut stones: Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of the Amazons, Battle of the Centaurs and Lapithæ, Battle of Salamis.

6th Room (German School): 7. Portrait of a cardinal, master unknown; 12. *Breughel (?)*, Landscape; 22. *Amberger (?)*, Portrait; 41. *Luc. Cranach*, Christ and the adulteress.

7th Room (Netherlands Schools): 1. *Rembrandt*, Portrait; 12. *Netherl. School*, Portrait; 36. Crucifix, after *Van Dyck;* 61. Collection of miniatures

of the House of Farnese; 73. *Mierevelt*, Portrait; 78. *Ferd. Bol*, Portrait; 85. *Van Ceulen*, Portrait; 89. *Nabusson*, Villa Medici at Rome. — Entrance hence into the collection of bronzes, see p. 77.

From the 6th Room of the paintings we enter a circular room, the first of the collection of vases (see below), and pass thence to the left into the **Museo Santangelo,** which occupies three rooms. This museum was formerly in the Pal. Santangelo, but was purchased by the city of Naples in 1865 and placed under the care of the Museo Nazionale.

1st Room: *Vases.* In the cabinet in the centre, a vase with Bacchanalian scene. In the middle of the cabinet on the left, Bacchanalian feast with an armed dancing woman. To the right by the window a cabinet with drinking-horns (rhyta).

2nd Room: *Terracottas and Small Bronzes.* On the left, by the entrance, a vase from Nola, with the return of Hephæstus to Olympus.

3rd Room: *Collection of Coins*, one of the most extensive in Italy (about 43,000 in number), particularly valuable on account of its ancient Italian specimens. Catalogue by Fiorelli recently published. On the table by the window an interesting selection of '*aes grave*' and other Italian coins. Also several large vases: by the window a vase with Pelops and Œnomaus. In the centre a vase with Orpheus in the infernal regions. Opposite the entrance, to the right, Mercury and Spes, relief mosaics from Metapontum, unique of their kind. Cock-fight.

We now return to the ****Collection of Vases,** which begins with the circular room mentioned above, and occupies seven rooms. It is very extensive and valuable, and is particularly rich in specimens of the handsome vases of Lower Italy. The specimens placed by themselves on short columns are the finest in the collection. — As Greek vase-painting was adopted by the Etruscans and modified according to the national taste, so this branch of art was strongly influenced in Lower Italy, and especially in Apulia, by the peculiar character of its inhabitants. The vases here are of large and imposing dimensions, and the artists, not satisfied with the decoration of painting alone, have frequently superadded reliefs to adorn the necks and handles. Their aim appears to have been to cover, if possible, the entire surface of the vase with the colours. The different series of representations, one above another, which they bear, are often without connection; or the centre is occupied by an architectural design and surrounded irregularly with groups. The figures are generally of a somewhat effeminate mould, and great care appears to have been bestowed on the delineation of rich but scantily folded garments. The representations are for the most part borrowed from the ancient Greek tragedy, but in some cases scenes of a more Italian character are observed. The period of their manufacture is believed to have been shortly after the reign of Alexander the Great.

The floors of the rooms are paved with ancient, but freely restored Mosaics. — The numbers given in the following enumeration are those on yellow paper affixed to the vases.

1st Room. The vases in the 2nd and 3rd cabinets (to the right, counting from the entrance from the picture-gallery), and the three placed on

columns in front of them are specimens of the earliest stage of this art. They are of a yellowish colour, ornamented with two rows of plants or animals of brownish or black colour, and are round or oval in form. The 1st and 4th cabinets contain Etruscan, the others Greek vases, some of them beautifully shaped, but all black and unpainted.

2nd Room. Pavement from the house of Diomedes at Pompeii. By the window two models of tombs, which illustrate the manner in which the vases were discovered. As the ornaments, weapons, etc. of the deceased were deposited with his remains in the tomb, so also were these vases which had adorned his home; in some cases, however, the nature of the subjects leads to the conclusion that they were manufactured for this express purpose. Next, by the entrance, to the right, 1587. Electra and Orestes mourning at the tomb of Agamemnon. 2711. Hunt of Meleager; on the left, 3231. Condemnation of Marsyas; on the right, 2934. Orestes seeking refuge from the Furies at the statue of Artemis; to the right, on a tripod, *2718. Vase from Ruvo, the largest yet discovered, adorned with a battle of Amazons and Greeks; on the right, 2258. Marriage of Bacchus and Ariadne (from Ruvo); to the left of the exit, 2028. Hercules carrying off the tripod, pursued by Apollo.

3rd Room. On the right, 1183. Beautiful vase, partly ribbed, but little painted; on the left, 2717. Large vase, with Artemis in a chariot drawn by stags; 2716. Large vase with the death of Archemorus.

4th Room. On the right, in the corner, 2709. Ajax and Cassandra; on the second column, on the right, 2883. Persens releasing Andromeda; 2021. Tereus on horseback pursuing Procne and Philomela; 2025. Marriage of Bacchus and Ariadne. In the corner, 2710. Achilles with the body of Hector. Farther on, to the left, 2882. The celebrated large vase of Darius from Canosa: Darius planning the conquest of Greece; above is Hellas, at whose side Athene and Zeus are standing; beneath are the Persian provinces on which subsidies are levied for the war, with accompanying names. Adjacent, under a glass shade, *Lecythus (vase for ointment) with reliefs of Marsyas and Apollo. On the left, 2774. Sacrifice of Patroclus.

5th Room. On the right, by the entrance, 2347. Apotheosis of Hercules. On the second column, to the right, 2027. Orestes in the temple of Artemis; 2357. Large vase with Bacchanalian sacrifice and battle of Centaurs. 2712. Rape of the golden fleece (from Pæstum). To the left, farther on, *2357 (under glass). Vase with lid. Bacchanalian sacrifice; *2359. Battle of Amazons; *2360 (under glass). Destruction of Troy; the last three being from Nola.

6th Room. Several vases and large basins from Nola, Bari, and other places.

7th Room: In the centre a large vase from Altamura, with Orpheus in the infernal regions. In the corners, vases from Ruvo.

The entrance hence to the small bronzes is closed. We therefore proceed to the principal entrance in the 7th room of the picture-gallery (p. 76).

The collection of the ****Small Bronzes,** the finest of its kind in existence, consists chiefly of household utensils, lamps, candelabra, tools of all kinds, musical and surgical instruments, weapons, etc., most of them found at Pompeii, and is admirably adapted to convey an idea of the life and habits of the ancient Italians. The use of most of the objects is too obvious to require explanation.

1st Room: The most valuable objects are in the centre. By the entrance, a **Candelabrum* from the villa of Diomedes, a small Bacchus riding on a panther, and a pilaster adorned with a mask and bucranium (skull of an ox), on a square pedestal; the lamps hang from four branches;

those at present placed there are not the original. To the right, farther on, a *Triclinium* and a *Bisellium* (seat of honour). At the third corner of the central group, a **Tripod* for sacrifices, richly decorated, from the temple of Isis at Pompeii. Then a large *Kettle* and iron *Stocks* from the gladiators' barracks at Pompeii, near which three skeletons were found. *Baths.* Two **Pitchers* with double handles. *Table-support* with Victoria and trophies. A movable *Stove.* By the window, *Bisellia* (seats of honour) decorated with horses' heads, swans, and inlaid silver ornaments. — In the cabinets to the right of the entrance, handsome lamps, and candelabra above.

2nd Room: A **Model of Pompeii*, faithfully representing the ruins, on a scale of 1 : 100, but still unfinished. — Along the walls numerous bronze vessels and candelabra.

3rd Room: A *Triclinium*, or three dining-sofas, each for three persons (the table was placed in the middle). Three *Money-chests*, which were once used in the atrium of an ancient house, from Pompeii.

V. Modern Quarters: Chiaja, Villa Nazionale, Corso Vittorio Emanuele. — Castel S. Elmo.

The modern quarters of Naples, which form the chief resort of foreign visitors, extend to the W. of the heights of Pizzofalcone and S. Elmo, along the base and on the slope of the Posilipo (p. 84), and are bounded on the S. by the sea. Nearest the coast runs the *Chiaja*, and on the hill farther back is the *Corso Vittorio Emanuele.*

The ***Riviera di Chiaja** (Pl. D-B, 6), generally known simply as *La Chiaja* (*i. e.* 'plaga'; so too in Sicily 'chiazza' for 'piazza'), begins at the Largo della Vittoria (Pl. D, 6; p. 38), at the point where the piazza is entered by the Strada S. Caterina a Chiaja coming from the Toledo (p. 45). From this point it extends westwards along the coast for upwards of 1 M., being flanked on one side by handsome hotels and other buildings, and on the other by the pleasure-grounds of the Villa Nazionale. The Chiaja, the Rotten Row of Naples, is one of the liveliest streets in the city, particularly on Sunday and holiday evenings in fine weather, when it is thronged with carriages of every description, from the light two-wheeled 'corricolo' to the elegant barouche and the lumbering omnibus, while numerous riders prance along the course set apart for them, and the neighbouring grounds of the Villa are crowded with foot-passengers.

The ***Villa Nazionale,** formerly *Villa Reale*, generally called *The Villa*, situated close to the sea, is a beautiful pleasure-ground, affording the principal promenade at Naples. It was laid out in 1780, extended in 1807 and 1834, and is again being considerably enlarged. The grounds are arranged chiefly in the Italian style; the avenue of oaks on the side next the sea is particularly beautiful. Among the other trees a few handsome palms will be observed. The sculptures intended for the decoration of the grounds, being indifferent imitations of ancient and

modern works, do not deserve inspection. The Villa is comparatively deserted during the day, but presents a busy and gay scene at hours when the daily concerts (gratis) take place: viz., in the colder season 4-6, in summer 9-11 p. m. In the evening, when lighted with gas, enlivened by the music, and fanned by the cool sea-breeze, these grounds afford a good idea of the charms of an Italian summer night (chairs 10 c.; cafés, see p. 24).

Entering the grounds by the principal approach in the Largo della Vittoria, and walking up the broad central path, we first come to a large *Antique Granite Basin* from Pæstum, brought from Salerno, and deposited here in 1825 to replace the celebrated group of the Farnese Bull, which was then removed from this spot to the Museum. To the right, farther on, is a so-called '*Pompeiorama*' (adm. 1 fr.), containing views and photographs of Pompeii. We next pass the *Aquarium* on the left (see below). In the centre of the promenade, the most frequented spot, where the band plays, are several cafés. Here also rises a statue of the historian *Giambattista Vico* (d. 1775), recently erected. We next observe a mediocre statue of *P. Colletta*, the liberal-minded Neapolitan general, minister of war, and historian (1776-1831), erected in 1866.

Farther on, to the right, is a small temple in honour of Virgil (p. 81), and another to the left dedicated to the memory of Tasso. At the end of the gardens on the left, is a round platform extending into the sea, which used to be a famous point of view, but has lost much of its charm since the construction of the embankments for the widening of the grounds.

A building at the beginning of the Villa, on the side next the sea, contains a large ***Aquarium,** opened in 1874, and belonging to a '*Zoological Station*' founded by the German naturalist *Dr. Dohrn*. The aquarium is on the ground-floor of the building, and is entered from the side next to the Castel dell' Ovo (admission 2 fr. from 1st Oct. to 31st May; 1 fr. from 1st June to 30st Sept.; season-tickets sold at the office).

The Neapolitan Aquarium contains such an abundant stock of curious marine animals of very kind, that it is one of the most interesting establishments of the kind in the world. Among the contents are 6-7 varieties of cuttle-fish (the feeding of the large *Octopus* is interesting), a number of electric rays (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, upwards of twelve different kinds of living coral, beautiful Medusæ and crested blubbers, many extraordinary looking crabs and crayfish, pipe-fish, etc.

The Zoological Station has been established for the purpose of assisting zoologists of all nations in the study of marine animal life, and is furnished with large laboratories and a valuable zoological library on the upper floor of the building. The greater part of the expense was borne by Dr. Dohrn, but the German government has repeatedly contributed large subsidies. Arrangements have been made with the governments of different countries and with several universities regarding the terms on which the establishment may be used for scientific purposes.

From the point where the Villa at present ends to the extremity of the Chiaja is about 1/4 M. The street divides here: the *Strada di Piedigrotta*, in a straight direction, leads to the Grotta di Posilipo (see p. 81); and to the left diverges the **Mergellina,** forming a continuation of the Chiaja, and consisting of a long row of houses and villas on the slopes of the Posilipo facing the sea. This forms the beginning of the *Strada Nuova di Posilipo* (p. 84), which commands a succession of delightful views.

Nearly 1/4 M. from the above mentioned bifurcation of the streets, the Corso Vittorio Emanuele diverges to the right (p. 82; ordinary cab-fares thus far; also omnibuses). About 1/4 M. farther, on the right, before the street turns a corner, we observe above us the small **Chiesa del Sannazaro,** or *S. Maria del Parto.* (We ascend the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses Nos. 10-17.) The church stands on the site of a small estate which King Frederick II. of Arragon presented in 1496 to the poet Jacopo Sannazaro (b. at Naples, 1458), for whom he entertained the highest regard. After his villa had been destroyed by the French, the aged poet caused the church to be erected by monks of the Servite order in 1529. It derives its name from his Latin poem, 'De partu Virginis' (Naples 1526).

The church contains a high-altar and six chapels. In the 1st chapel to the right, St. Michael overcoming Satan, by *Leonardo da Pistoja.* The devil is represented with the features of a woman of whom Diomedes Carafa, Bishop of Ariano, was once passionately enamoured, and is popularly known as 'il diavolo di Mergellina'. Behind the high-altar is the monument of the poet (d. 1530), executed by *Fra Giovanni da Montorsoli* from a design by Girolamo Santacroce. At the sides Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them Neptune and Pan, with Fauns, satyrs, and nymphs singing and playing, an allusion to Sannazaro's poem 'Arcadia'; above is the richly decorated sarcophagus with the bust of the poet which bears his academic name: *Actius Sincerus.* The inscription at the base of the monument by Bembo 'Maroni . . . Musa proximus ut tumulo' alludes to the poet's having imitated Virgil. His principal works are idyls, elegies, and epigrams in Latin.

To the right, farther on, rises the *Villa Angri.* On the left (1/2 M. from the Chiesa del Sannazaro), we next observe near the sea the picturesque ruins of the *Palazzo di Donn' Anna* (erroneously called that of the Regina Giovanna), begun in the 17th cent. by *Fansaga* for Donna Anna Carafa, wife of the viceroy Duke of Medina, on the site of a former palace of the princes of Stigliano, but never completed. To the left, a little farther on, is the *Lazzaretto* (quarantine), beyond which we reach the restaurants on the *Scoglio di Frisio* mentioned at p. 24.

Boats for returning are generally to be found below the restaurants: to the Villa 1½ fr.; to the town 2-3 fr.; Cab from the Piazza del Plebiscito to the Frisio 1 fr. (bargain necessary).

For the continuation of this street, see pp. 84, 85.

The Strada di Piedigrotta (Pl. B, A, 7), which forms the prolongation of the Chiaja in a straight direction, gradually ascends

from the bifurcation mentioned at p. 80 to the hill of Posilipo. In 5 min. we reach the small piazza where the Corso Vittorio Emanuele diverges (p. 82). At this point rises the church of *S. Maria di Piedigrotta*, a building of the 13th cent., but much altered, and finally restored in 1850 after the return of Pius IX. from Gaeta. It contains a very old picture of the Madonna. The popular festival of the 'Vergine di Piedigrotta', celebrated here on 7th-8th Sept., having been instituted in 1745 in commemoration of the victory gained over the Austrians in the previous year by Charles III. at Velletri, has entirely lost its original importance.

About 3 min. farther, beyond the point where the road turns to the left, we observe on the left, between the smiths' forges, below No. 9, the entrance to the so-called **Tomb of Virgil,** a Roman columbarium situated on the hill, the genuineness of which, however, as the great poet's last resting-place is extremely questionable. The custodian is generally on the spot (adm. $^1/_2$ fr.; gratuity 6-8 soldi). The tomb-chamber, to which a long flight of steps ascends, contains nothing worth seeing, but the hill commands a beautiful view of the bay. The visit occupies 25-30 min.

The tomb contains a chamber about 16 ft. square, with three windows and vaulted ceiling. In the walls are ten recesses for cinerary urns, and in the principal wall, which has been destroyed, there appears to have been one of greater size. The name of the monument is without satisfactory historical foundation, but probability and local tradition favour the assumption that this was Virgil's last resting-place. The poet, as he himself informs us, here composed his immortal works, the Georgics and the Æneid, and he unquestionably possessed a villa on the Posilipo, and by his express wish was interred here after his death at Brundisium, B.C. 19, on his return from Greece. Petrarch is said to have visited this spot accompanied by King Robert, and to have planted a laurel, which at the beginning of the present century fell a prey to the knives of curiosity-mongers, and has since been replaced. It is on record that in 1326 the tomb was in a good state of preservation, and contained a marble urn with nine small pillars, the frieze of which bore the well-known inscription: —

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: cecini pascua, rura, duces.

Of all this no trace now remains. In 1530, however, Cardinal Bembo's epitaph on the poet Sannazaro (see p. 80) proves that he believed in the genuineness of this tomb; and the following inscription, which is still legible, was accordingly placed on it in 1554: —

Qui cineres? tumuli hæc vestigia: conditur olim
Ille hic qui cecinit pascua, rura, duces.

The road now ascends in a curve and reaches the **Grotta di Posilipo** (Pl. A, 7), a tunnel probably constructed in the reign of Augustus. It is mentioned by Seneca and Petronius, under Nero, as a narrow and gloomy pass. Mediæval superstition attributed it to magic arts practised by Virgil. King Alphonso I. (about 1442) enlarged the opening by lowering the level of the road, and caused it to be ventilated; a century later Don Petro de Toledo caused the road to be paved; and it was again paved and improved by Charles III. (1754). The length of the passage, which is always lighted with gas, is 757 yds.; height at the E. entrance about 87 ft., varying in the interior from 20 to 50 ft.; breadth 21-32 ft. Small

chapels are situated at the entrance and in the middle. On a few days in March and November the sun shines directly through the grotto, producing a magic illumination.

At the egress of the Grotta di Posilipo is situated the village of *Fuorigrotta*, with numerous osterie, where several roads diverge. A new road to the right leads to Capodimonte (p. 47). The second leads to the village of Pianura (p. 88); a third road leads to the Lago d'Agnano, and that in a straight direction to *Bagnoli* (p. 90). At the W. end of Fuorigrotta is the small church of *S. Vitale*, containing a simple monument to the distinguished philologist and poet Count Giacomo Leopardi, who died at Naples in 1837.

Opposite the N.W. corner of the Museum, as mentioned at p. 46, the STRADA DELL' INFRASCATA (Pl. D, E, 3), now named after *Salvator Rosa*, ascends the heights of S. Elmo and the Posilipo. Donkeys may be hired at the foot of the hill, and also farther up: to S. Martino 1-1½ fr. (as quick as a carriage, or quicker). The road ascends in zigzags. After 10 minutes' walk we reach the small *Piazza Salvator Rosa*, where the Str. dell' Infrascata turns to the right (see p. 86).

In a straight direction begins here the new ***Corso Vittorio Emanuele** (Pl. D, 4, 5; C, 5, 6; B, A, 6), which is carried by means of windings and several viaducts round the hills of S. Elmo and the Posilipo. It then skirts the slopes for some distance, and at length gradually descends to the Piazza di Piedigrotta (p. 81) and the Mergellina (p. 80), commanding admirable views of the town, the bay, and Mt. Vesuvius. The road was begun by the Bourbons for military purposes (to afford a protected communication between the Castel S. Elmo and the city), but has only recently been completed. Owing to the openness and healthiness of the situation, houses are rapidly springing up along this road. The distance from the Piazza Salvator Rosa to S. Maria di Piedigrotta is upwards of 2½ M. (pleasanter for a drive than a walk). From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Toledo, those from the last third descend to the Chiaja.

About ½ M. from the Piazza Salvator Rosa, beyond the viaduct and a bend in the Corso, a road diverging to the right beyond a red house ascends to the Castel S. Elmo and S. Martino. It soon narrows to a path ascending by means of steps (*Gradoni del Petraro*; Pl. D, 5), and towards the end by zigzags, and leads to the entrance of the fort in ¼ hr. — [A much easier, but longer route is by the carriage-road, following the Infrascata road to the small chapel of S. Maria Costantinopolitana (Pl. C, 4; p. 86), diverging there to the left, turning to the left again, and then to the right. Carriages, see p. 25.]

On entering the precincts of the fortifications, we first proceed to the suppressed Carthusian monastery of —

***S. Martino** (Pl. D, 5), which is not less remarkable for the beauty of its situation and its views, than for the great value of its contents. It was begun in 1325 by Duke Charles of Calabria, but was entirely rebuilt in the 17th cent. Since its dissolution, the monastery has been placed under the management of the Museo Nazionale, and is shown daily, 9-5 o'clock (adm. 1 fr.).

Beyond the ticket-office lies the monastery court. We turn to the left here, and reach the church by passing through a corridor and the *Coro dei Laici Conversi.*

The CHURCH, which consists of a nave with three chapels on each side, is richly embellished with marble. On the ceiling is an Ascension, and between the windows the Twelve Apostles, by *Lanfranco.* Over the principal entrance a Descent from the Cross by *Stanzioni* (damaged), and next to it Moses and Elias by *Spagnoletto.* The Twelve Apostles above the arches of the chapels, by the same artist. Frescoes of the choir by the *Cavaliere d'Arpino.* The Crucifixion by *Lanfranco.* Nativity, unfinished, by *Guido Reni* (who died during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Spagnoletto* (in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo;* to the right, the same subject by *Stanzioni*, and Institution of the Eucharist, by the pupils of P. Veronese. The marble decorations of the church, twelve different roses of Egyptian granite, after *Cosimo Fansaga* of Carrara, the beautiful mosaic marble pavement by *Presti*, and the high-altar by *Solimena* also merit inspection. — The SACRISTY, entered to the left from the choir, is adorned with intarsias by *Bonaventura Presto*, and paintings by the *Cavaliere d'Arpino*, *Stanzioni*, and *Caravaggio.* — Beyond it is the TESORO, containing as an altar-piece a Descent from the Cross, the master-piece of *Spagnoletto;* on the ceiling Judith, by *Luca Giordano*, said to have been painted in 48 hrs., when the artist was in his 72nd year.

Opposite the sacristy, to the right of the choir, is the CHAPTER-HOUSE, with a ceiling-painting by *Corenzio;* other pictures by *Arpino*, *Finoglia*, *Stanzioni*, and *Cambiaso.*

From the chapter-house we pass through another small room and descend by a few steps into the CLOISTERS, which are borne by sixty columns of white marble, with statues of saints. — To the right of the cloisters we next enter the recently founded MUSEUM, which contains a collection of majolicas, glasses, mirrors, small pieces of tapestry, etc., in nine rooms.

At the end of the right wing of the cloisters is a door leading to the right through a corridor to the *BELVEDERE, a hexagonal room with two balconies commanding exquisite views of the city, the bay, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. It is less extensive than that from the summit of the fort, but more picturesque.

We now return to the monastery court by the corridor diverging immediately to the right by the entrance to the museum from the cloisters and passing a room with old models of Neapolitan fortresses. — Lastly, in the court, we may inspect a state-coach and state-barge of the period of Charles III. (end of 18th cent.).

Visitors are not admitted to the castle without a permesso from the commandant at Naples (p. 39).

The **Castel Sant' Elmo** (876 ft.), or *Sant' Ermo*, formerly *Sant' Erasmo*, was erected by *Giacomo de' Sanctis* under Robert the Wise (1343). Under Ferdinand I. (1458) it was called the *Castello di S. Martino*, after the neighbouring monastery, and considerably ex-

tended. In the 16th cent. it was altered to its present form by Don Pedro de Toledo, and in 1641 some additions were made by the Duke of Medina. The vast walls, the fosses hewn in the solid tuffstone rock, its subterranean passages, and ample cistern formerly obtained for it the reputation of impregnability. The fort has been dismantled under the new régime, and is now used as a military prison. A walk on the ramparts affords a splendid *Panorama of the town and bay, and particularly of the district towards Camaldoli, Misenum, and Ischia.

****Strada Nuova di Posilipo. Hill of Posilipo. **Camaldoli.**

The walks described below may either be taken as a continuation of the traveller's visit to the modern quarters of the city, or they may be combined with the excursions mentioned in Route 5. If time is limited, a visit to the Strada Nuova di Posilipo may be combined with the excursion to Pozzuoli, the best plan being to go through the Grotta di Posilipo, and to return by the new road. A visit to Camaldoli may also be combined with that of S. Martino (2 hrs. more), but a whole afternoon should if possible be devoted to the former.

The hill which bounds Naples on the W., with its villages and numerous charming villas, derives its name of *Posílipo*, or *Posillipo*, from *Pausílypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio, afterwards the property of Augustus, which was gradually extended to the whole hill. The Posilipo is most conveniently visited either from the Chiaja or from the Museum. Our starting-point is the Chiaja.

The ****Strada Nuova di Posilipo,** which at first skirts the coast, and then gradually ascends round the S. slope of the hill, was begun in 1812 during the reign of Murat, and in 1823 completed as far as Bagnoli. It leads between many beautifully situated villages, commanding exquisite views, and should on no account be omitted from the traveller's programme. Comp. Map, p. 88.

The beginning of the Strada, as far as the *Frisio*, 1¼ M. from the end of the Villa Nazionale, has been described at pp. 78-80. The road leaves the sea and ascends in windings round the spur of the hill. To the left are the villas *Rocca Romana* (with hothouses), *Rocca Matilda*, and *Minutoli*. About 1 M. from the Frisio, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa de Melis*, or *delle Cannonate*, so called from its having been bombarded by the French, where Philip Hackert, the court-painter whose life and style of art have been described by Goethe, resided in 1786. The road then descends past the *Villa Gerace* to the *Capo di Posilipo*. The small church of *S. Maria del Faro*, in the vicinity, occupies the site of an old lighthouse. Beautiful view towards Naples. Boats for returning to the town may be hired here.

The main road ascends for ½ M. more. At the top of the hill it is joined by the road described at pp. 86, 87. It then

passes through a deep cutting in the rock to a (1/4 M.) projecting round platform which commands a magnificent *View towards Bagnoli, Camaldoli, Pozzuoli, Baja, and Ischia. The road now descends on the W. side of the Posilipo, commanding a fine view the whole way.

On the left, 1/4 M. below the round platform, is the entrance to the so-called **Grotto of Sejanus**, a passage hewn through the rock of the Posilipo, about 990 yds. in length, being 233 yds. longer than the Grotta di Posilipo, and originally surpassing it in height and width. In the side next the sea are several openings for ventilation (fee 1 fr.; the inspection occupies about 1/2 hr.).

This is the tunnel whose construction is ascribed by Strabo to *M. Coccius Nerva* (B. C. 37), almost simultaneously with that of the Julian harbour on the Lucrine lake by M. Agrippa. It is therefore a mistake to associate it with the name of Sejanus, as it is of much earlier origin. It has recently been cleared of rubbish and supported by walls, on which occasion an inscription was found, recording that the tunnel had been repaired by the Emp. Honorius about the year 400. At the E. end of this passage, especially near the rocky promontory of *La Gojola*, the most beautiful views are obtained of Nisida, Procida, Ischia, Capri, and the bay of Naples, and a number of relics of antiquity are observed.

The custodian conducts the visitor from the grotto to a vineyard in the vicinity (fee 30-50 c.), whence a magnificent view is enjoyed, and where some of the scattered fragments of the *Pausilypon*, or villa of Vedius Pollio (p. 84) are visible, extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. — The fishponds, in which the cruel Vedius was in the habit of feeding large lampreys with the flesh of his slaves, lay nearer the town. — A small *Theatre* is also seen, which belonged to the villa of Lucullus, with seventeen rows of seats hewn in the rock. Besides these are numerous other relics of the villas with which the Posilipo was covered in ancient times. We also observe, close to the sea, in the direction of the town, the *Scuola*, or properly *Scoglio* (rock) *di Virgilio*, perhaps once a temple of Fortune, or of Venus Euploea, to whom mariners sacrificed after a prosperous voyage.

The S.W. spur of the Posilipo is called *Capo Coroglio*, opposite which rises the small rocky island of **Nisida,** the *Nesis* of the ancients, an extinct crater, which opens towards the S. On the N. side is a rock on which the Lazzaretto is erected, connected with the mainland by a breakwater. The small harbour below is used for quarantine purposes; the building on the height is a bagno for criminals.

The son of Lucullus possessed a villa on this island, to which Brutus retired after the murder of Cæsar in the spring of B. C. 44, and where he was visited by Cicero. He took leave here of his wife Portia on his departure for Greece, previous to the battle of Philippi. In the 15th cent. Queen Johanna II. possessed a villa on the island of Nisida, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

From the entrance of the Grotto of Sejanus to *Bagnoli* is another mile, so that the whole distance thither from the Villa Nazionale is about 4 1/4 M. — *Bagnoli*, see p. 90.

The Hill of Posilipo is traversed by numerous roads and paths connecting the different villages, houses, and villas. Most of them are flanked by walls and command no view, but here and there they afford fine prospects of the city and bay and towards the W. The following route is recommended, particularly for driving (or at least part of the way; cab-fare from the Piazza Salvator Rosa to Antignano, with one horse 1½, with two horses 2¼ fr.).

We follow the Strada dell' Infrascata, or *Salvator Rosa* as it is officially called, mentioned at p. 82, from the Piazza Salvator Rosa to the right (nearly ½ M. from the Museum), passing between houses for nearly ½ M. and afterwards between garden-walls. — A road diverges hence to *Arenella*, the birthplace of the talented landscape-painter *Salvator Rosa* (b. 1605, d. at Rome in 1673 after a chequered career). — We continue to follow the main road in a straight direction. By the (⅓ M.) chapel of *S. Maria Costantinopolitana* the road to S. Elmo, mentioned at p. 82, diverges to the left. To the right, farther on, we reach **Antignano** in 2 min. more. From the small piazza at the beginning of the village the road to Vomero (left) and Camaldoli (right, p. 87) separate.

We turn to the left ('Strada Belvedere'), and then, halfway to the village, to the right, and next reach (⅓ M.) *Vomero*, where the *Villa Belvedere* on the left commands a charming *Panorama of both land and sea (attendant who shows the terrace, 5-10 soldi). About a hundred paces farther the steep *Salita del Vomero* descends to the Corso Vittorio Emanuele and to the Chiaja. — Our route continues to follow the heights, passing between the garden-walls which enclose the villas *Regina*, *Ricciardi*, *Belletieri*, and *Tricase*, and turns (⅔ M. from the Belvedere) a little to the S. (fine view of Naples over the wall to the left). It then ascends, under the name of 'Strada Patrizi', past the (⅓ M.) *Villa Patrizi*, to the top of the Posilipo, whence we enjoy an admirable view of the district to the W., the Phlegræan fields of antiquity (p. 88).

The road continues to follow the top of the Posilipo, under which the tunnel mentioned at p. 81 passes. A little before we reach the entrance to the (⅔ M.) village of *Posilipo*, the Salita di S. Antonio diverges to the left, descending past Virgil's Tomb (p. 81) to the Mergellina. — If the traveller prefers, he may pass through the village of Posilipo and follow the same road, which commands beautiful views and descends, past the village of *Strato* on the right, to (2 M.) the *Strada Nuova di Posilipo*, which we reach at its highest point. The Grotto of Sejanus is ½ M. farther, and the Villa is about 3 M. distant thence (comp. p. 84).

An Excursion to Camaldoli and back on foot, including stay there, takes 4½-5 hrs.; on donkey-back a little less (from the Museum 2-2½ fr. and a trifling fee to the attendant). The bridle-path, which walkers will find pleasant, cannot be mistaken if the

following directions be attended to (see also Plan, p. 20, and Map, p. 88). The last part of it leads through wood. — [Those who prefer driving part of the way may take a carriage as far as *Li Cancioni* (Pl. A, 2), beyond which they must either ride or walk. In this case those who intend to ride should send on donkeys to await them at Canciani, where none are to be hired, although the drivers sometimes maintain the contrary. The path from Canciani to Camaldoli leads by the village of *Nazaret*.] — The early morning and the evening lights are the most favourable for the views, particularly the latter. The traveller, however, should start on the return-journey in good time, as it is anything but pleasant to encounter frequent walkers and riders on the rough path after dusk.

Leaving the Museum, we follow the Strada dell' Infrascata, or Salvator Rosa (p. 86) as far as *Antignano* (1¼ M.), where we turn to the right (comp. Plan B, 4). At the next bifurcation we turn to the left, and reach (4 min.) the office where the *Dazio Consumo*, or municipal tax on comestibles, is levied. About 200 paces farther on, we take the bridle-path diverging to the left and passing an osteria on the right. The path then immediately passes under a viaduct and enters a hollow (to which point our Plan of Naples extends: A, 4, 3). The path runs between bushes and pines. After 25 min., beyond an archway through which we pass, the path turns by a white house a little to the left to the (4 min.) farm-buildings of *Camaldolilli*, and passes through the gateway, immediately beyond which it ascends to the right at a sharp angle. Fine view of S. Elmo, Naples, Vesuvius, and the bay towards the right. After 7 min., at the point where the path descends slightly, a path diverges to the right to Nazaret, while the main path, leading to Camaldoli, ascends somewhat steeply to the left. In ¼ hr. more we turn to the right to a closed gate, on passing through which riders have to pay 20 c. and walkers 15 c. each. The path then skirts the wall of the monastery garden, where it is joined by the path from Nazaret, and reaches the entrance to the monastery in 5 min. more.

Visitors ring at the gate, and on leaving give the porter a few soldi.

****Camaldoli**, a monastery of the Camaldulensian order instituted by S. Romuald near Florence about the year 1000, was founded in 1585, but is now dissolved. It stands on the E. summit of an amphitheatre of hills which enclose the Phlegræan plain on the N., being the highest point near Naples (1476 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. Two points of view are specially to be noted: the more important is in the garden, straight before us; the other, which commands the Campanian plain, is by the monastery, more to the left. Now that the monastery is dissolved, ladies also are admitted. There are still four surviving monks, who offer wine and coffee, and who in any case expect a small donation (½ fr. for one person).

The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended capital (of which a great part is concealed by S. Elmo) with its environs, the Lago d'Agnano, the craters of Solfatara and Astroni, the promontories of Posilipo and Misenum, the islands of Nisida, Procida, and Ischia, and the districts of Baiæ, Cumæ, and Liternum. Towards the S. the view is

bounded by Capri and the Punta della Campanella, the ancient promontory of Minerva. The small towns of Massa, Sorrento, and Castellamare are visible; also Monte Sant' Angelo, the smoking cone of Vesuvius, and the luxuriant plain at its base. Towards the N. the eye wanders over the expanse of the *Campania Felix* with its numerous villages, over Nola, Cancello, Maddaloni, Caserta, Capua, Monte Tifata, the volcanic group of the Rocca Monfina, the lake of Patria, Gaeta, the hills of Formiæ, and the Monte Circello beyond. To the W. stretches the open sea, with the islands of Ponza, Ventotene, S. Stefano, and Isola delle Botte.

By the path already mentioned we may descend by *Nazaret* to *Pianura* at the N.W. base of the hill, where there are extensive quarries; thence to Fuorigrotta (p. 82) 4 M. — At the S. base of Camaldoli lies the village of *Soccavo*, to which a steep path descends (guide necessary); thence to Fuorigrotta 2½ M.

5. Pozzuoli, Baiæ, Misenum, and Cumæ.

The *Phlegraean Plain*, a district to the W. of Naples, has from time immemorial been a scene of tremendous volcanic activity, and as lately as the 16th cent. has undergone vast changes, of which the traveller will observe traces at every step. This tract is scarcely less interesting in an historical than in a physical point of view. It was here that Hellenic civilisation first gained a footing in Italy, and constant communication was thenceforth maintained between this portion of the peninsula and the East. The legends of Hellenic tradition are most intimately associated with these coasts, and the poems of Homer and Virgil will continue to invest it with a peculiar interest as long as classic literature exists. The prosperity of this lovely coast has long since departed. The grand creations of imperial Rome, the innumerable palatial villas of the Roman aristocracy, have long been converted into a chaotic heap of ruins by convulsions of nature, and have left behind comparatively slight traces of their former magnificence. The malaria which prevails in many parts of the district, and the stupendous, though slumbering, agencies beneath the soil cast a certain gloom over the scene; but the inexhaustible beauties of Italian nature are still invested with the same charms as they possessed two thousand years ago. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

The fertile imagination of the natives has assigned all kinds of imposing classical names to many insignificant and uninteresting objects in this district, and strangers are therefore often importuned to inspect pretended curiosities which make serious inroads on time, temper, and purse. The chief objects of interest are enumerated in the following description.

Two Days should if possible be devoted to exploring this region as follows: First: — Drive through the Grotta di Posilipo (p. 81) to the now drained *Lago d'Agnano*, 40 min.; visit the *Dog Grotto*, 20 min.; walk over the hill (view) to the *Solfatara*, 1 hr.; halt there, 20 min.; walk to *Pozzuoli* and the Amphitheatre, 20 min.; halt there, and visit cathedral, harbour, and Temple of Serapis, 1 hr.; drive back to Naples by the *Strada Nuova di Posilipo* (which route must be expressly stipulated for), 1¼ hr.: in all 5-6 hours. — Second: Drive through Pozzuoli to the *Arco Felice*, 1¾ hr.; walk to *Cumae* and back, 1 hr.; walk or drive (torches necessary in the latter case) through the Grotta della Pace to the *Lago Averno* and *Baja*, 1 hr. or ¾ hr.; drive to *Baceli*, 20 min. (Piscina Mirabilis ¼ hr.); ascent of *Capo Miseno* and back, 1½ hr.; drive back to Naples 2½ hrs.; in all 7-8 hours.

Geograph. Anstalt von Wagner & Debes, Leipzig

CONTORNI DI NAPOLI.
(PARTE OCCIDENTALE)
Scala nel 1:100.000
Chilometri
Abbreviazioni: Gr.ta Grotta, P.ta Punta, Riv.a Riviera, Sc. Scoglio, Sp.a Spiaggia, T.e Torre, V.a Villa, V.e Vallone.
Lithogr. v. Busch & Wecker
MARANO
Chiajano
Piscinola
Secondigliano
Marianella
Miano
Mianella
Polvica
S. Croce
Nazaret
Pianura
Camaldoli di Napoli
Soccavo
Antignano
Il Vomero
Cast.o S. Elmo
NAPOLI
Molo
Lanterna
Castello Nuovo
Castello dell' Ovo
Riv.a di Chiaja
Mergellina
Chiesa del Sannazzaro
Villa Angri
Palazzo di Donna Anna
Lazzaretto
Frisio
Villa Roccaromana
T.a Rocca Matilda
Villa Minutoli
Villa Gerace
Capo di Posillipo
Villa de Melis
Palazzo delle Cannonate
S. Maria del Faro
Villa Pausilypon
La Gajola
Scoglio di Virgilio
Cala di Trentaremi
P.ta del Cavallo
Capo Coroglio
Lazzaretto Vecchio
Coroglio
Molo
Bagnoli
Sp.a dei Bagnoli
Poligono
Strato
Villanova
Posilipo
Fuorigrotta
L. di Agnano (prosciugato)
Stufe di S. Germano
Gr.a del Cane
Pianura
Golfo di Napoli

One Day. If Cumae, which is chiefly interesting to archaeologists, or the Dog Grotto and the Lago d'Agnano be omitted, all the other places may easily be visited in one day. (The Solfatara may also be omitted by those who intend to ascend Vesuvius.) The important antiquities of Pozzuoli may in this case be visited either in going or returning. The start should be made early. — The inns are generally dear and indifferent. Luncheon or early dinner may be taken at Baja, but it is preferable to bring provisions from Naples and to picnic at Cumae or on the Capo Miseno.

The way in which these excursions may be combined with a visit to Procida and Ischia is indicated at p. 102.

Carriages. There is no fixed tariff except for the drives to the Lago d'Agnano and to Bagnoli, for either of which the fare is 2 fr. with one horse, or 3 fr. with two horses (from the stand in the Strada di Piedigrotta; comp. p. 25). — The usual fare to *Pozzuoli* for a cab with one horse is 3 fr., there and back 4 fr., or back by the Strada Nuova di Posilipo 5 fr.; to Pozzuoli and Baja, and back, 10 fr.; driver's fee extra in each case. Those who take an interest in the antiquities, and do not object to walking, had better not be hampered with a carriage for the whole excursion. As there is constant communication between Naples and Pozzuoli, a single seat ('un posto') in a public conveyance may always be obtained for 1 fr., but some practice in bargaining is required; most of these vehicles start from the Café Benvenuto (Strada di Chiaja, corner of the Strada Alabardieri; Pl. D, 6). A single seat may also easily be obtained in one of the small 'corricoli' or gigs which ply between Naples, Pozzuoli, and Baja (1½-1 fr., according to the distance). — A carriage with two horses for the whole day costs 20-25 fr., with one horse 10-12 fr., a corricolo 8 fr.; in every case a distinct bargain should be made beforehand.

Guides. The following directions, the map, and a slight knowledge of the language will enable the traveller to dispense with a guide. Those, however, who desire to avoid the importunities of the guides at Pozzuoli and Baja may engage a cicerone at Naples for the excursion (6 fr.; see p. 26). The Naples guides undertake the hiring of a carriage, the payment of fees, etc., thus relieving the traveller of all trouble (total cost for two persons with one-horse carriage 20-25 fr.).

The usual and shortest route to the W. environs of Naples is through the Grotta di Posilipo and *Fuorigrotta* (p. 82; 2¼ M. from the Largo della Vittoria), from which the main road leads straight to Bagnoli (p. 90). From that road, a few hundred paces beyond Fuorigrotta, a cart track, and nearly 1½ M. farther a broad road, diverge to the dried up Lago d'Agnano, 2¼ M. from Fuorigrotta.

The *Lago d'Agnano*, which was drained in 1870, is an old crater of irregular form, 2¼ M. in circumference. The water produced malaria, but now that it is drained the gain in a sanitary point of view is very doubtful, while the beauty of the landscape is sadly impaired.

On the S. bank, immediately to the right of the point where the road reaches it, are the old *Stufe di San Germano*, or chambers in which the hot sulphureous fumes rising from the ground here are collected for the use of sick persons (adm. ½ fr. each person). A few paces farther on is the famous *Grotta di Cane*, or *Dog Grotto*. It derives its name from the fact that the ground and sides are so thoroughly impregnated with carbonic acid gas, that the fumes render dogs insensible in a few seconds, and produce a feeling of languor on human beings. Dogs are

provided for the exhibition of this somewhat cruel experiment, but the curiosity of the traveller may be sufficiently gratified by observing that a light is immediately extinguished when brought in contact with the vapour. Pliny (Hist. Nat. ii. 93) mentions this grotto as: 'spiracula et scrobes Charoneæ mortiferum spiritum exhalantes in agro Puteolano'. (Adm. 1/2 fr. each person; 1 fr. more is demanded for the experiments with the dog and the light.)

The road skirting the S.W. bank of the dried lake leads to (1 M.) the royal *chasse* of **Astroni**, the largest and most important of the volcanic craters in this region, being upwards of 3 M. in circumference, and densely overgrown with holm-oaks and poplars. On the S. side it contains a small lake, and in the centre an eminence of trachytic lava. Picturesque, but somewhat dull park-scenery, pleasanter for riding than walking. Driving is practicable only as far as the margin of the crater. We then ascend the old road to the left to the large gate, where we show our 'permesso' (see p. 40). Fee 1/2 fr.

From the Lago d'Agnano to Pozzuoli, 1 1/4 hr., a pleasant footpath commanding a superb view towards the end, leads across the hills to the W. By a solitary house, about 8 min. from the Dog Grotto, a road diverges to the left from the above mentioned Astroni road, and skirts the N. base of the *Monte Spina*. After 3 min. we turn to the right, and in 10 min. more to the right again; where the road divides into three (2 min.) we turn to the left, then immediately afterwards to the left again, continuing to follow the main road. At a farm-house (10 min.) the road narrows to a footpath, which ascends steeply past ancient walls to a (8 min.) white building and yard, through which we pass by a door on the left. Passing through a narrow dell, the path leads in 8 min. more to the top of the hill, where we take the road to the right. Looking back, we obtain a beautiful glimpse at Nisida and Capri, and by the (5 min.) suppressed Capuchin monastery of *S. Gennaro* (p. 94), we enjoy a superb *survey of Pozzuoli and its bay, the Capo Miseno, and Ischia. After 4 min. more in a straight direction, we may turn to the right to the entrance of the Solfatara (p. 94), or to the left to (1/4 hr.) Pozzuoli.

The monotonous high road from Fuorigrotta to (2 1/4 M.) Bagnoli leads between gardens. When it approaches the coast, the island of Nisida becomes visible on the left.

Bagnoli (called by the Neapolitans Bagnōl) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. There are several bath and lodging-houses. From Bagnoli by the Strada Nuova di Posilipo to Naples, see pp. 84-86.

From Bagnoli to Pozzuoli, 2 1/4 M., the road skirts the coast, commanding delightful views. In the lava hills which rise near the sea, not far from Pozzuoli, are extensive quarries (Petriere), where two hundred convicts are employed.

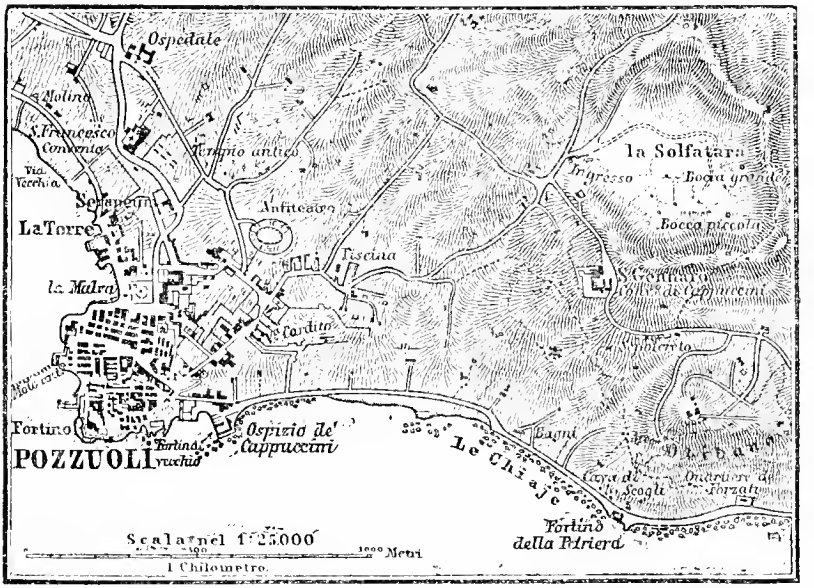
Pozzuoli. — **Hotel.** Ponte di Caligola, near the harbour, in the small Piazza S. M. delle Grazie, lately improved. — **Restaurants.** *Fortuna*, adjoining the hotel; *Bella Venezia*, on the quay. (Bargaining necessary everywhere.)

Guides, whose services may well be dispensed with (p. 89), assail the traveller pertinaciously the moment he arrives. Their demands are generally extravagant. For a walk through the town, to the Amphitheatre, and the temple of Serapis 1 fr., or, with the addition of the Solfatara, 1 1/2 fr. suffices. — The guides and others also importune visitors to buy 'antiquities' which are manufactured at Naples and then buried to give them the requisite coating of rust or verdigris. Genuine antiquities may

be purchased of the *Canonico Criscio*, on the way from the entrance gate to the upper part of the town, but his prices are high.

Carriage with one horse to Cumae or Baja 3-4, to both 5-6 fr.; seat in a 'corricolo' ½-1 fr. — *Donkeys* (bad) 2-3 fr. for an afternoon. — *Boat* to Baja for 3-4 persons, in ½-1 hr., about 2 fr.

If the traveller takes a carriage from Pozzuoli to Baja he had better drive at once to the Solfatara (walking, however, for the last 5 min.), then to the Amphitheatre, and lastly to the Serapeum. The harbour may be visited in returning.



Pozzuoli, a quiet town with 15,700 inhab., situated on a projecting hill and at its base, on the bay of the same name, which forms part of the Bay of Naples, was founded at an early period by the Greeks and named by them *Dicaearchia*. It was subdued by the Romans in the Samnite wars, repeatedly colonised by them, and called by them *Puteoli*. It afterwards became the most important commercial city in Italy, and the principal depôt for the traffic with Egypt and the East, whence Oriental forms of worship were introduced here at an early period. St. Paul once spent seven days here (Acts, xxxviii). Its ruins, which lie close to the modern town, are now the only indication of its ancient importance. The town itself presents few attractions. — The volcanic puzzolana earth found in the whole of this district, from which an almost indestructible cement is manufactured, derives its name from Pozzuoli.

At the entrance to the town a broad paved road ascends to the right in windings, leading to the upper town, the Amphitheatre, and the Solfatara (see below).

Entering by the gate we soon reach the principal Piazza, in which rise the statue of a senator, bearing the name of *Q. Flav. Mavortius Lollianus*, discovered in 1704 (head formed of a separate block, but also ancient), and that of *Bishop Leon y Cardenas*, Viceroy of Sicily under Philip III.

Proceeding in a straight direction, and turning to the left by the church of S. Maria delle Grazie, we come to the Quay, where we see the remains of the ancient pier, called by Seneca *Pilae*, by Suetonius *Moles Puteolanae*, and now *Ponte di Caligola*. Of twenty-five buttresses, which supported twenty-four arches, sixteen are left, three being under water. They are constructed of bricks and puzzolana earth, and bear an inscription recording that the pier was restored by Antoninus Pius. A common, but erroneous impression is, that they were connected with the bridge of boats which Caligula threw across the bay of Baiæ, in order that, clad in the armour of Alexander the Great, he might there celebrate his insane triumph over the Parthians. Route along the quay to the Serapeum, see below.

If at the first bend in the above mentioned road which leads to the upper part of the town we turn to the left we soon reach the Piazza del Municipio, commanding a fine view, whence we may follow the Via del Duomo and its second side-street to the left to the cathedral of *S. Proculo*. It occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns from which are still outside. The church contains relics of St. Proculus and the monuments of the Duke of Montpensier and Giovanni Battista Pergolese of Jesi, the talented composer of the original Stabat Mater, who died in 1736 at the age of 26.

At the extreme N. end of the town begins a narrow street (bearing the inscription 'Bagni di Serapide') which leads from the sea to the ***Temple of Serapis,** or *Serapeum* (fee ½ fr.), known as early as 1538, but not completely excavated till 1750. It consisted of a square court, enclosed by forty-eight massive marble and granite columns, and with thirty-two small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), bearing a rich frieze. In the centre of the court stood a circular temple, surrounded by a peristyle of sixteen Corinthian pillars of African marble, which have been transferred to the theatre of the palace at Caserta (p. 10), the bases alone being left. The interior was approached by four flights of steps. The pavement declined inwards towards the centre, where the statues of Serapis, now in the museum at Naples, were found. Two inscriptions found here mention the restoration of the temple by Marcus Aurelius and Septimius Severus. The lower

parts of the ruin are under water, but the level of the ground has recently been raised, in order to prevent unhealthy exhalations.

In the course of centuries a species of shellfish (*lithodomus*, or *modiola lithophaga*, still found in this vicinity) had undermined the bases of the central columns, whilst the upper parts remained intact. Interesting observations may be made here with respect to the changes which have taken place in the level of the sea at different periods. That it had risen considerably, even in ancient times, is proved by the fact that mosaics have been found 6 ft. below the present level of the pavement. After the decline of heathenism the sea continued to rise, as the different watermarks testify. Subsequently the lower part of the edifice was buried to a depth of 13 ft., probably by an eruption of Solfatara, and thus protected against the farther invasions of the crustacea. These extend to a height of 9 ft., so that at one period the sea-level must have been at least 20 ft. higher than at present. This great change was caused by the convulsion connected with the upheaval of Monte Nuovo (p. 94) in 1538. Since the last century the ground has again been gradually sinking. The salt springs in the ruins were called into existence by the last eruption.

The *Temple of Neptune* is a name applied to another ruin, to the W. of the Serapeum, consisting of a few pillars rising from the sea. In the vicinity, also under water, is situated the so-called *Temple of the Nymphs*, from which a considerable number of columns and sculptures have been recovered. A little farther on, a few fragments indicate the site of Cicero's *Puteolaneum*, a villa delightfully situated on the coast, with shady avenues, which the orator in imitation of Plato called his Academy, and where he composed his 'Academica' and 'De Fato'. Hadrian, who died at Baiæ, A.D. 138, was interred within the precincts of Cicero's villa, and Antoninus Pius afterwards erected a temple on the spot.

On leaving the Serapeum, we proceed to the right, and by a fountain again to the right, after 4 min. cross the high road, and ascend the broad paved road to the left to an open space, whence the Via Anfiteatro leads after about 250 paces to the Amphitheatre, the most interesting and perfect of all the ruins of Pozzuoli (admission 2 fr.; Sundays gratis).

The ***Amphitheatre** rests on three series of arches, which were surrounded by an external court; the two principal entrances were adorned with triple colonnades. The interior contained four tiers of seats in several compartments *(cunei)*, connected by flights of steps. The imperial seat was distinguished by Corinthian columns of black marble. The arena, 369 ft. long, and 216 ft. broad, was excavated in 1838, when a number of subterranean passages and receptacles for the wild beasts, etc., 98 paces long and 53 broad, were discovered, affording us a distinct idea of the arrangements and machinery of the ancient amphitheatres. By means of a water conduit (to the left of the principal entrance) the arena could be laid under water when naval combats were to be represented; the outlet is in the principal passage. The entrances for the gladiators, and the air holes and outlets of the dens of the animals are easily recognised. The celebrated gladiator-combats under Nero, when he received Tiridates, King of Armenia, as a guest at his court, took place here, and even the emperor himself entered the arena. Under Diocletian St. Januarius and his companions were thrown to the wild beasts here in vain, as an

inscription on the chapel dedicated to him records, before they were put to death near the Solfatara. The high ground near the amphitheatre commands a fine view in the direction of Misenum.

Above the amphitheatre was situated a theatre, the ruins of which have not yet been excavated. Other ruins in the vicinity, externally of circular construction, are believed to have been either *Baths* or a *Temple of Diana*. The *Villa Lusciano* contains the so-called *Labyrinth*, really a piscina, or ancient reservoir. The *Piscina Grande*, with vaulted ceiling, resting on three rows of ten columns each, still serves as a reservoir, and was doubtless once connected with the ancient Julian aqueduct from the Pausilypon to Misenum.

Roman Tombs have been discovered in great numbers on the old roads, the *Via Campana* leading to Capua, the *Via Puteolana* to Naples, and the *Via Cumana* to Cumæ, but are now mere shapeless ruins.

We now return to the Piazza del Municipio, from the opposite end of which, by the small church 'Deiparæ Consolatrici Sacrum', the road to the entrance of the town descends to the right (p. 91), while that to the Solfatara leads to the left. The latter (after 2 min., to the right; afterwards to the left) ascends through vineyards. The ascent to the Solfatara on foot takes 20 min.; donkey 1 fr. (not recommended).

The ***Solfatara** (adm. 1/2 fr. each person) is the crater of a half extinct volcano, an oblong space enclosed by hills of pumice-stone, from fissures ('fumaroli') in which vapours and sulphureous gases ascend. The ground is hollow in every direction. The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. The only recorded eruption from it, attended with an emission of lava, took place in 1198. A manufactory of stucco is now established here.

Above the Solfatara, towards the E., rise the *Colles Leucogaei*, the white hills whose light-coloured dust was so highly prized by the ancients for colouring groats and other kinds of grain. Several small brooks containing alum have their source here, called *I Pisciarelli*, the *Fontes Leucogaei* of the ancients (Plin. Nat. Hist. xxxi. 2), which fall steaming into a ravine between the Solfatara and the Lago d'Agnano, and are frequently used as a remedy for cutaneous diseases. The ground is warm and saturated with gas in every direction.

Shortly before our route reaches the Solfatara it is joined on the right by a road coming from the Lago d'Agnano. The *View on the latter road is so fine that the traveller should not omit to ascend as far as (6 min.) the now suppressed Capuchin monastery of *S. Gennaro*, erected in 1580 on the spot where St. Januarius is said to have been beheaded in 305.

The high-road (carriages, see p. 91) which leads towards the W. from Pozzuoli divides at the foot of the Monte Nuovo, nearly 1 1/2 M. beyond the town. The branch to the right leads to the Lago Averno, Arco Felice, and Cumæ; that to the left to Baiæ and Misenum ('Strada di Miniscola').

The *Monte Nuovo* (456 ft.) is a volcanic hill of comparatively recent origin, having been upheaved on 30th Sept. 1538, after

a violent earthquake. Its form is that of an obtuse cone, in the centre of which is a deep extinct crater, enclosed by masses of pumice-stone, trachyte, and tufa. The ascent is interesting.

The road to Baja (2¼ M. from the above-mentioned bifurcation) traverses the narrow strip of land which now separates the Lacus Lucrinus from the sea.

The **Lacus Lucrinus**, which was famed for its oysters in ancient times, was separated from the sea by a bulwark, called the *Via Herculea*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. This barrier afterwards fell to decay and was again repaired, but was seriously damaged by the eruption of Monte Nuovo in 1538. Part of it, 250 yds. in length, is still visible under the water, where remains of the *Portus Julius*, or harbour constructed by Agrippa, are also distinguishable. Instead of oysters, the lake now yields the *spigola*, a fish much esteemed by the Neapolitans.

About ½ M. to the N. of the Lacus Lucrinus, a little inland, bounded on three sides by hills clothed with chestnuts, vineyards, and orange-gardens, lies the celebrated ***Lacus Avernus,** which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation and environs. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 210 ft.; height above the sea-level 3½ ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (Odyss. xi). Virgil, too, represents this as the scene of the descent of Æneas, conducted by the Sibyl, to the infernal regions (Æn. vi. 237). Augustus, by the construction of the Julian harbour, and by connecting this lake with the Lacus Lucrinus, was the first to dispel these gloomy legends. Horace and Virgil accordingly extol the harbour as a prodigy.

The canals and wharves of Agrippa were still in existence in 1538, but the upheaval of the Monte Nuovo destroyed every vestige of them, half filled the Lucrine lake, and so altered the configuration of the neighbourhood that the two lakes are now quite separate, and the intervening space is completely overgrown with underwood. In 1858 an attempt was made to convert the Lacus Avernus anew into a war-harbour, but the scheme was soon found impracticable.

On the S. SIDE of the lake are observed grottoes and cuttings, hewn in the tuffstone rock, which probably once belonged to the Portus Julius. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake, and now called the **Grotto of the Sibyl,** or *Grotta d'Averno,* is entered by a gateway of brick, and consists of a long, damp passage hewn in the rocks and ventilated by vertical apertures. About midway between the two lakes a narrow passage to the right leads to a small square chamber, the '*Entrance to the Infernal Regions*'. Near it is a chamber with mosaic pavement and ar-

rangements for a warm bath. It contains luke-warm water, 1 ft. in depth, which rises in the neighbourhood and is styled by the guides the '*Bath of the Sibyl*'. The grotto is 280 paces in length, and blackened with the smoke of torches.

On the N.W. Side of the lake is one end of the *Grotta della Pace* (p. 100).

On the E. Side are the interesting ruins of magnificent *Baths*, sometimes called a *Temple of Apollo*, *Pluto*, or *Mercury*.

Having returned to the Baja road, we reach, about 1/2 M. from the Lucrine Lake, the ruins of ancient baths, called *Le Stufe di Tritoli*. Near them a path on the slope of the mountain leads to the *Bagni di Nerone*, a long, narrow, dark passage in the rock, at the farther end of which rise several warm springs, the famed *Thermae Neronianae* of antiquity, and still frequented by invalids.

The water is hot enough to boil eggs (1 fr.; admission to the baths 1/2 fr.). But there is nothing worth seeing, and the interior is so hot that a visit to it is anything but pleasant.

After we have ascended a little and rounded the projecting *Punta dell' Epitaffio*, a charming view of Baja is disclosed to us. On the hill to the right we observe innumerable fragments of old masonry, passages, colonnades, mosaic-pavements, etc., all now overgrown with plants and buried in rubbish.

Baja. Grand Hôtel de la Reina, a tavern commanding a charming view, suitable for breakfasting, but not for spending the night; fixed charges. D. 3 1/4 fr., A. 25 c.; Albergo della Vittoria, formerly *del Castello*, at the foot of the castle, 1/2 M. farther, less pretentious. — Guide unnecessary. 1-1 1/2 fr. according to bargain.

Boat to Pozzuoli for 3-4 persons about 2 fr.; to Bacoli and Miseno the same; there and back 3-4 fr.; according to bargain in each case.

Baja, the ancient *Baiæ*, now a very insignificant village, situated on the bay of the same name and commanding a charming view was the most famous and magnificent watering-place of antiquity, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. 'Nothing in the world can be compared with the lovely bay of Baiæ', exclaims Horace's wealthy Roman (Epist. i. 85), who is desirous of erecting a magnificent villa there. Luxury and profligacy, however, soon took up their abode at Baiæ, and the desolate ruins which now alone encounter the eye point the usual moral. With the decline of the Roman empire the glory of Baiæ speedily departed. In the 8th cent. it was devastated by the Saracens, and in 1500 entirely deserted by its inhabitants.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea, nothing but mere fragments now remain. In modern times these ruins are often exalted into temples, or otherwise dignified in a manner for which there is not the slightest foundation. The principal remains consist of three extensive colonnades which belonged to baths.

We first observe in a vineyard to the right of the high road, and to the N. of the road to the Lago Fusaro, a large octagonal building, with a circular interior, and four recesses in the walls, and remains of a water conduit, styled a *Temple of Diana* (fee 30-50 c.).

If we ascend the road to the Lago Fusaro for 5 min. we reach a path to the right on the slope, which in 10 min. more leads us to the top of the hill, and commands an admirable view of Cuma, Ischia, etc.

Close to the village, in another vineyard to the right of the road, is a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls, obviously a bath, but called a *Temple of Mercury*, or by the peasantry *il troglio* (trough). Fine echo in the interior (fee 30-50 c.; old women here offer to dance the tarantella for the traveller's entertainment).

A little farther on, to the right, is the Hôtel della Reina. About 100 paces beyond it, to the left, by the small harbour where the boats from Pozzuoli land, is situated an octagonal structure with a vaulted ceiling, in the interior circular, and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome, now called the *Temple of Venus*. (As this is a public thoroughfare, no gratuity need be given.)

The high road skirts the bay, and passing several columbaria on the left, ascends the hill occupied by the *Castle of Baja*, which was erected in the 16th cent. by Don Pedro de Toledo.

About 2 M. beyond Baja we reach the village of **Bacoli,** which derives its name from the ancient *Villa Bauli*, and also boasts of a number of antiquities. The traveller who is pressed for time, however, had better confine his attention to the Piscina Mirabilis (see below).

The Villa Bauli is celebrated as having been the frequent residence of distinguished Romans, and it was here that Nero planned the murder of his mother Agrippina, March, A.D. 59, a crime which was afterwards perpetrated at her villa on the Lucrine Lake. The tomb of Agrippina, of humble pretensions as Tacitus informs us (Ann. xiv. 9), was situated on the height by the road to Misenum, near the villa of Cæsar, but the spot cannot now be exactly determined. What is commonly named the *Sepolcro d' Agrippina*, on the coast below the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruins of a small theatre. Extensive ruins near this, partly under water, are supposed to belong to the villa of the eminent orator Hortensius, and may be visited by boat. Even the pond in which he reared his favourite lampreys is said to be visible. In this villa Nero is believed to have sanctioned the proposition of his freedman Anicetus, commander of the fleet, to drown his mother Agrippina by sinking her in a ship. The attempt, however, failed.

The *Villa of Julius Caesar*, on the height near Bauli, was afterwards the property of Augustus, and was occupied by his sister Octavia after the death of her second husband M. Antony; and here she lost her hopeful son, the youthful Marcellus, whom Augustus had destined to be his successor. It is believed by many that the subterranean chambers, known as the Cento Camerelle, or *Carceri di Nerone*, or the *Labyrinth*, belonged to the basement story of this villa (fee ½ fr.). They are sometimes visited by torchlight, but the view from them is the chief attraction.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the **Piscina Mirabilis*. (Guide unnecessary. We may either leave the road by the Uffizio Daziario and follow the long street of the village; or, better, follow the road to the bifurcation mentioned below, and 60 paces beyond it ascend a

path diverging to the left from the Misenum road. On the hill we turn to the right. Custodian, whose house is on the right, near the Piscina, 1/2 fr.; he sells vases and other antiquities found in the vicinity.) The Piscina is a reservoir at the extremity of the *Julian Aqueduct*, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive columns, and admirably preserved. — Following the top of the hill in the same direction (S.) for 7 min. more, we reach a cottage (good wine), the roof of which commands a very fine view, though inferior to that from the Capo Miseno.

Near Bacoli, about 1/4 M. beyond the Uffizio Daziario, the road divides: the branch to the right leads to Miniscola and the (2/3 M.) starting-point of the ferry-boat to Procida and Ischia (see p. 99); the road to the left leads in a straight direction to Misenum. Both of these roads skirt the margin of the shallow Mare Morte, part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast war-harbour was constructed at Misenum by Agrippa, in connection with the works at the Lacus Avernus and the Lacus Lucrinus, in order to serve as a receptacle for the Roman fleet on this coast, like Ravenna in the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N., was penetrated by a double subaqueous passage for the purpose of preventing the accumulation of sand at the entrance. A pier was also constructed on pillars, three of which are still visible under water. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. Even the situation of the *Town of Misenum* is not precisely known, although it probably lay near the modern village of that name. Scanty remnants of a theatre are still traceable near the small promontory *Il Forno*. Some ruins on the height above are supposed to belong to the once famous villa of Lucullus, afterwards the property of Tiberius, who died here, and subsequently that of Nero. The *Grotta Dragonara*, a long subterranean passage on the W. side of the promontory, with vaulted roof, supported by twelve pillars, is variously conjectured to have been a naval depôt or a reservoir for water.

The fleet stationed at Misenum, to which the place owed its importance, was commanded in A.D. 79 by the Elder Pliny, who perished during the eruption of Mt. Vesuvius (p. 113). In 890 the town was destroyed by the Saracens.

Driving is not allowed beyond the above-mentioned bridge, 1/4 M. from the bifurcation of the road. Beyond it we pass a white powder-mill, soon reach (1/2 M.) the village of *Miseno*, situated at the foot of the cape, and proceed to the church. The ascent (to the top and back 1 1/2 hr.) is fatiguing. We follow the main road to the Tenuta, a little before which we ascend to the right; a steep and narrow path then leads to the summit through vineyards.

The ***Capo Miseno** is an isolated mass of rock rising from the

sea, which was formerly only connected with the mainland by the narrow Spiaggia di Miniscola (see below), extending towards the W. Its remarkable form once gave rise to the belief that it was an artificially constructed tumulus of very ancient origin. Thus Virgil (Æn. vi. 232) describes it as the burial-place of the trumpeter Misenus: —

At pius Æneas ingenti mole sepulcrum
Inponit, suaque arma viro remumque tubamque
Monte sub aereo, qui nunc Misenus ab illo
Dicitur æternumque tenet per saecula nomen.

The summit (300 ft.) is crowned with a ruined castle. On the side next the sea rises a picturesque mediæval watch-tower; another similar tower has recently been removed to make way for a lighthouse. The **View hence is one of the most striking in the environs of Naples. It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories.

To the W., opposite the Capo Miseno, rises the *Monte di Procida*, a volcanic rock, covered with vineyards yielding excellent wine, and fragments of ancient villas.

The narrow strip of coast, about 1 M. in length, between the Capo Miseno and the Monte di Procida, separating the sea *(Canale di Procida)* from the Mare Morto, is called the *Spiaggia di Miniscola*, or *Miliscola*, a name which is said to be a corruption of *Militis Schola* ('military exercising-ground'). At the foot of the Monte di Procida, at the point where the road from Baja reaches it, is the landing-place *(Sbarcatojo)* for boats to Ischia and Procida, to which there are frequent opportunities of crossing. (To Procida, for one or more persons $1^1/_2$-2 fr.; the bargain should be made with the boatmen themselves.) — On the road to Baja, $^1/_4$ M. to the N. of the landing-place, at the junction of the road with that from the Lago Fusaro, is the poor *Osteria del Monte di Procida* (no sign; good wine).

The N. (right) branch of the road ascends gradually from the bifurcation at the foot of the Monte Nuovo (p. 94), $1^1/_2$ M. from Pozzuoli, to the top of the E. margin of the crater of the Lago Averno, which soon becomes visible below to the left. About 2 M. farther, where the road turns a little to the right, a cart-track diverges to the left, leading in a few minutes to the **Arco Felice,** a huge structure of brickwork, about 63 ft. in height, and $18^1/_2$ ft. in width, situated in a deep gully. On the summit are traces of an aqueduct. The arch may have been exclusively destined for the latter purpose, or it may also have carried a road over the higher ground.

The road to Cumæ passes through the arch and then descends. About 400 paces beyond it an ancient paved way diverges to the

left to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in the 16th cent.). It was constructed by Agrippa for the purpose of affording direct communication between Cumæ and the Lacus Avernus. This tunnel is upwards of 1/2 M. in length, and is lighted at intervals by shafts from above.

The entrance is closed by a gate (admission 1/2 fr., or for a carriage 1 fr., but 40-50 c. will generally be taken). Carriages require torches (1 fr. per pair at Pozzuoli). — Travellers from Cumæ, or those who wish to combine the excursion to Baja with a visit to the Lacus Avernus in such a way as not to be obliged to traverse the same ground twice, may avail themselves of this tunnel in order to reach the N. bank of the lake (see p. 95).

We continue to follow the road to Cumæ, the acropolis of which we observe on the hill to the W. About 1/2 M. from the Arco Felice near the entrance to a vigna bearing the name 'Villa Martino', the road forks: to the left to the Lago del Fusaro (p. 101); to the right (but not practicable for carriages beyond this point) to Cumæ. In a vigna to the left of the former branch of the road, about 120 paces from the bifurcation, is situated an ancient *Amphitheatre* with twenty-one tiers of seats, covered with earth and underwood. If we follow the branch of the road to the right, and after 90 paces diverge from it to the left, we are led through a farm-yard and by a path through vineyards in 1/4 hr. to the site of ancient Cumæ.

Cumæ, Greek *Cyme*, the most ancient Greek colony in Italy, was situated near the sea on a volcanic eminence (trachyte), which rises from the extensive plain between the Monte di Procida and the mouth of the Volturno.

The town is said to have been founded by Æolians from Asia Minor in B.C. 1050, or at an even earlier period. Cumæ in its turn founded Dicæarchia, the modern Pozzuoli, and Palæopolis, the modern Naples, and exercised the most widely extended influence on the civilisation of the Italian peninsula. All the different alphabets of Italy were derived from the Cumæan; and Cumæ was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumæ, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumæ, by Hiero of Syracuse, the ally of the citizens, B.C. 474. Pindar celebrates this victory in the first Pythian ode, and a helmet of the enemy dedicated at Olympia as a votive offering from the spoil was found there (now in the British Museum). At the close of the 5th cent. Cumæ participated in the general decline of the Hellenic towns. In 420 it was stormed by the Samnites, and in 337 taken by the Romans, after which it became a Roman municipium of little importance. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens, and in the 13th it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Fragments of the huge external walls of the lofty **Acropolis* are still standing. Beautiful prospect thence towards the sea, Gaeta, and the Ponza Islands, and (to the left) of the Lago Fusaro, Ischia, etc. Extensive remains of the ancient fortifications are

CONTORNI DI NAPOLI

S. Agata de Goti
Castorano
M. Taburno
Mauro
Apelosa
Casa Vecchia
Soma
Casola
Bonea
Valle
Bozzano
Monte Sarchio
CASERTA
Airola
Squillani
Ceppaloni
Durazzano
Costa Caudio
Rotondi
Tuoro
Arpaise
Maddaloni
Arpaja
Terranuova
Arienzo
Cervinara
Castello
Panarano
Altavilla
Piano
Majuri
Pietra Starnina
Paesano dell' Acerra
Rocca Rainola
Sirgnano
Camaldoli
Acerra
Avella
Quadrelle
Pizzo Rivolto
Ospedaletto
Marigliano
Casamarciano
Nola
Mugnano
Casale
Pomigliano d'Arco
Marzano
Mercogliano
Torrelli
Saviano
Livieri
Pago
Carafone
Paterno
Somma
Taurano
Lauro
Moschiano
Palma
Figlino
Forino
Quindici
Striano
Sarno
Bracigliano
Parette
Siano
Castel S. Giorgio
VESUVIO
Poggiomarino
S. Valentino
Resina
Torre del Greco
Bosco Trecase
Bosco Reale
S. Pietro
S. Marzano
Scafati
Cicalesi
Torre dell' Annunziata
POMPEJI
Angri
Nocera
Sc. Revigliano
Pagani
Castellammare
Gragnano
S. Nicola del M. Corbara
Lettere
Orsano
Campinola
Pascuano
la Cava
C.d' Orlando
Vico Equense
Meta
Sorrento
Amalfi
C.d' Orso
C. Tumolo
Positano
Prajano
Capo Sottile
GOLFO DI SALERNO
Nerano
Sc. li Galli
Sc. di Vitarelo
Wagner & Debes, Leipzig

preserved, especially on the E. side and by the S. entrance. The rock on which this castle stands is perforated in every direction with passages and shafts. One of these, with numerous lateral openings and subterranean passages, is thought to correspond with the description given by Virgil (Æn. vi. 41) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, 'whence resound as many voices, the oracles of the prophetess'. The principal entrance is on the side of the hill towards the sea, but most of the passages are blocked up. It is believed that one of the passages leads to a large, dark cavern in the direction of the Lago del Fusaro, but the investigations have been abandoned as dangerous. — The form of the temples of *Apollo*, *Diana*, the *Giants*, and *Serapis*, where recent excavations have brought sculptures and columns to light, is not now traceable. The scanty ruins are concealed among vineyards and underwood.

Numerous tombs have been discovered at the base of the rock of Cumæ, many of which were explored by the Count of Syracuse and yielded a rich spoil, consisting of vases and valuables of every kind. Some of these were taken to the collection of Marchese Campana at Rome, whence they were afterwards transferred to the Museums of Paris and St. Petersburg.

To the S. of Cumæ is situated (1½ M.) the **Lago del Fusaro,** perhaps once the harbour of Cumæ, to which the poetical name of the *Acherusian Lake* is sometimes applied. It is still, as in ancient times, celebrated for its oysters. In the centre is a pavilion, erected by Ferdinand I. The lake is believed to be the crater of an extinct volcano, and as lately as 1838 it exhaled such volumes of mephitic gases that the oysters were destroyed by them. At the S. end of the lake is a Roman 'emissarius', the *Foce del Fusaro*, which connects it with the sea. To the N. of the emissarius, on a projecting tongue of land, stands the *Torre di Gaveta*, with extensive ruins of the villa of Servilius Vatia, who retired hither when Nero's folly and tyranny at Rome had become insufferable. — A road leads from the Lago del Fusaro, passing numerous relics of ancient tombs, to (¾ M.) *Baja*, and another to (2½ M.) *Miniscola* (p. 99).

6. Procida and Ischia.

A visit to these charming islands requires two days. A Steamboat (*Società de' Vapori Procida-Ischia;* office at Naples, Strada Molo Piccolo 34) plies between Naples and Casamicciola in Ischia once daily (sometimes twice in summer), in 2½-3 hrs., the intervening stations being Procida and the town of Ischia. It usually starts from the Molo Piccolo at Naples (p. 43; near the Immacolatella, Pl. F, 5) at 1. 30 or 2 p. m. (Thurs. and Sat. at 8. 30 a. m.), returning from Casamicciola at 6. a. m. (Thurs. and Sat. at 4 p. m.). Farther information may be obtained at any of the hotels. Fares: cabin 5, 'poltrone' (arm-chair) 6 fr.; steerage 3½ fr.; return-tickets 6 fr. (enquiry should be made as to the time for which these last are available, as it varies). The steamers are small and sometimes crowded. Embarking or landing at Naples, or at Casamicciola, 20 c. each person; at Procida or Ischia 10 c.; the boatmen are rarely satisfied with this tariff, but their importunities should be disregarded.

First Day. A visit to Procida, which may be paid either in going to or returning from Ischia, occupies a few hours only. In the former case we land at the town of Procida on the N. side, ascend to the fort for the sake of the view, and then traverse the island lengthwise to the creek of

Chiajolella (2 M.), where boats are found for the crossing to *Ischia* (1½ fr.). After landing in Ischia we walk or ride (donkey 1½ fr.) to *Casamicciola*, and pass the night there (the inns at Procida and Ischia being poor). On the SECOND DAY we ascend the *Epomeo*, either going or returning by *Forio*.

A visit to these islands may be very conveniently combined with the excursion to Cumæ and Baja. After breakfasting at Baja, we arrange to start thence about 11 a. m., drive by Bacoli (pp. 97, 98; visit the Piscina Mirabilis; see the view from the roof of the cottage; no time for the Capo Miseno) to Miniscola in 1-1½ hr., cross to Procida (p. 99) in ¾-1 hr. (visit the castle if time permits, ¾ hr.), and then proceed by steamboat to Casamicciola (1 hr.; fare 3 fr. 25 c.). — The second day may then be spent as indicated above, and on the third we return to Naples. — A rowing-boat takes 6 hrs. to cross from Ischia to Capri in fine weather (20 fr.).

Procida, the *Prochyta* or *Prochyte* of the ancients, like its sister island Ischia, with which it appears once to have been connected is of volcanic origin, being composed of pumice-stone and lava. It consists of two contiguous craters, which now form two semicircular bays, their S. margins having been destroyed by the action of the sea. A third and smaller crater forms the creek of Chiajolella, and a fourth the neighbouring island of *Vivara*, which has been separated from Procida by some convulsion of nature. The island is 3 M. in length, varying in width, and being very narrow at places; population 13,600, whose occupations are fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister isle.

As the island of Procida is approached, the most conspicuous object is the fort, situated on the *Punta di Rocciola*, the N.W. extremity. Below lies the town of *Procida*, extending along the N. coast, partly built on the higher ground above, and stretching thence towards the S. side. The white, glistening houses with their flat roofs present a somewhat Oriental aspect. On festivals, especially that of St. Michael (29th Sept.), the women in commemoration of their ancient origin assume the Greek costume (red upper garment with gold embroidery), and perform the tarantella, their national dance.

The landing-place is on the N. side, and close to it is the indifferent *Vittoria* inn (R., B., and D. 4-5 fr., bargaining necessary). In order to reach the castle we follow the main street of the village which ascends to the left by the Café del Commercio at the W. end of the Marina, and take the first side-street to the left. This leads to the small Piazza dei Martiri, where a tablet was placed in 1863 in memory of twelve Procidans who were executed during the reaction of 1799 (fine view towards the S.). In 5 min. more we reach the *Castle*, now a house of correction, situated on a precipitous rock, and commanding fine *views of Procida and the Epomeo, Capo Miseno, Capri, Vesuvius, and the peninsula of Sorrento.

The above mentioned main street intersects the town from E. to W., and is prolonged to the left by the 'Strada Vittorio Ema-

nuele', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the *Bay of Chiajolella*, situated below the old château of *S. Margarita*, and near the small olive-clad island of *Vivara*. At the Chiajolella boats for the passage to Ischia are always to be found ($^3/_4$ hr.; fare $1^1/_2$ fr.). As soon as we have passed Vivara, we obtain a view of Ischia with its beautiful hills, commanded by the summit of the Epomeo, with the town and castle of Ischia in the foreground.

Ischia, the *Pithecusa*, *Ænaria*, or *Inarime* of antiquity, and the mediæval *Iscla*, the largest island near Naples, is about 19 M. in circumference, without taking the numerous indentations into account, and has 25,000 inhabitants, who are principally engaged in fishing and the culture of the vine (white wine, light and slightly acid) and other fruit. The climate is genial, the soil extremely productive; the scenery almost everywhere singularly beautiful, for which it is indebted to its volcanic origin. *Monte Epomēo* (the ancient *Epomeus*, or *Epopeus*) was an active volcano at a much earlier period than Vesuvius, and in consequence of its eruptions the island was deserted in B. C. 474 by the greater number of the Greek inhabitants. Eruptions also took place in B. C. 92, and in the reigns of Titus, Antoninus Pius, and Diocletian. According to the ancient poets, the giant Typhœus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under Ætna, periodically groaning and causing fearful eruptions of fire. The last eruption recorded took place in 1302. The stream of lava which on that occasion descended to the sea near Ischia is not yet covered with vegetation, and resembles a black seam athwart the landscape.

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the Emp. Henry VI. and his son Frederick II. In 1282 it revolted with Sicily against the Anjou dynasty, but was subdued by Charles II. of Naples in 1299, and has since been united with the kingdom and shared its vicissitudes. The celebrated general, the *Marchese Pescara*, was born in 1489 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against the forces of Louis XII. of France. As a reward, her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michael Angelo, retired to Ischia to mourn her husband's loss. So too Maria of Arragon in 1548, widow of the Marchese del Vasto.

The charming situation of this island has attracted numerous visitors in all ages, and its influence is as fascinating as ever. A sojourn here, particularly during the height of summer, is recommended on account of the refreshing coolness of the air. The N. side, having been most exposed to volcanic action, is far more beautiful than the S. The principal towns are Ischia, Casamicciŏla, and Forĭo.

Ischia, the capital of the island, with 6500 inhab., and the seat of a bishop, stretches picturesquely along the shore in the form of a street, 1 M. in length, extending from the *Castle* on its lofty isolated rock on the S. to the *Punta Molina* on the N. The castle, erected by Alphonso V. of Arragon (I. of Naples) about 1450, and connected with the land by a stone pier, is only shown by permission of the commandant, who sometimes makes difficulties.

The route to Casamicciŏla (4½ M.) is very beautiful at places. From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell' Arso*, or lava-stream of 1302, which did not descend from Epomeo, but from a neighbouring side-crater, where slag and pumice-stone are still observed. About 1 M. from Ischia, after passing a royal park and casino on the left, we reach an old crater, formerly the *Lake of Ischia*, which has been connected with the sea in order to afford refuge to vessels in stormy weather. Near it are several warm salt springs, which are used at the different establishments of the *Bagni d'Ischia*. On the quay is the small Caffè dei Viaggiatori, with rooms and baths.

The road ('Via Quercia') ascends to the left by a yellow church with Ionic columns, being accompanied by the telegraph wires, and commanding a beautiful view of the rocky coast and the sea. About 2½ M. farther we reach the first houses of Casamicciola, and 1 M. beyond them the hotels.

Casamicciŏla. Arrival by Steamer. The landing-place is 25 min. walk from the loftily situated hotels; landing or embarcation 20 c.; donkey to the hotels 50 c.; road ascending to the right not to be mistaken. Order is now strictly maintained at the landing-place by the authorities. Most of the hotels send a facchino to meet the steamboat.

Hotels, all fitted up for persons making a prolonged stay; for passing visitors as dear as first-class hotels, though inferior. They are all detached, situated in gardens, and commanding beautiful views. HÔTEL BELLEVUE, the yellow house farthest to the right, with the finest view, visited by Garibaldi in 1863; *LA GRAN SENTINELLA, a grotesque-looking, pink house, delightfully situated, pension 9 fr. Lower down: HÔTEL DES ETRANGERS (*Piccola Sentinella*), a comfortable house, English landlady, R. 3, D. 4½, L. and A. 1½, pension 7 fr. — HÔTEL MANZI, near the bath-house; BALBONI, on the way to the Marina.

Pensions. VILLA DE RIVAZ, 8 fr.; VILLA SAUVÉ (French), 8 fr.; both near the Gran Sentinella; VILLA PISANO, etc. — Furnished rooms at the *Villa Balsamo*, at the entrance to the town from Ischia, and in many other houses.

Donkeys and **Mules**, strong and swift, generally 1 fr. per hour; for the ascent of the Epomeo and back 3-4 fr., or including Forio 5 fr. and fee.

Casamicciŏla, a village with 4000 inhab., consisting of several large groups of houses and a number of scattered dwellings, extends from the sea up the N. slope of the Epomeo. The higher parts of it afford charming views, particularly towards the E., embracing the N. creeks of the Bay of Naples as far as Mt. Vesuvius. It is much frequented in summer (June to Sept.) for the sake of its thermal springs, which contain salt, soda, carbonic acid, and

sulphur. The baths are well organised. The chief spring is the *Gurgitello* (upwards of 144° Fahr.), which, like most of the others, rises in the *Vallone Ombrasco*. The traveller will find this a pleasant place for a prolonged stay.

Many beautiful walks and excursions may be taken from Casamicciola. Thus to the W., to the village of *Lacco*, situated on the lava-stream which forms the N.W. extremity of the island. Here are situated the church and monastery of *St. Restituta*, the patroness of the island, on the occasion of whose festival (17th May) numerous Greek costumes and dancers of the tarantella are observed. Near the monastery and in the garden attached to it rise hot springs which are used for vapour-baths.

Forio, the most populous place in the island after Ischia, with 6100 inhab., lies on the W. coast, 2½ M. distant. The Franciscan monastery by the sea merits a visit on account of the beauty of its situation.

The ascent of the mountain ** **Epomeo** (2600 ft.), or *Monte S. Nicola*, the finest of all the excursions, may be undertaken from any of the principal towns. It occupies 5-6 hrs., and is a very fatiguing walk. Donkeys (p. 104) are generally used for the ascent. The descent may be made by Ischia or Forio, in order that the traveller may thus become acquainted with the greater part of the island. The descent by Ischia is preferable for the sake of the fine view obtained of the bays of Pozzuoli and Naples. The afternoon and evening lights are the most favourable for the view. A moonrise, too, is often very beautiful.

The route from Casamicciola first descends to the left by the public rooms and follows the road to Ischia. The footpath then ascends to the right, occasionally traversing precipitous ravines. The vegetation changes; below are vineyards, above them chestnut-woods, and then barren, rocky ground. Beyond the culminating point of the pass, the path skirts the S. side of the mountain, below the principal peaks, and ascends in long zigzags to the hermitage (donkey in 2½ hrs.; on foot, direct, in 2 hrs.).

On the summit are a Hermitage and the Chapel of S. Nicola, hewn in the volcanic rock. Wine and bread may be obtained here, and in any case a trifling donation is expected. Passages and steps cut in the rock ascend to the ***Belvedere*, commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At our feet lies the island of Ischia itself; to the W. the open sea; to the E. the coast of Italy from Terracina, the promontory of Circello, and the Ponza islands to Capo Miseno, Vesuvius, and the Capo Campanella, the extremity of the peninsula of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right the island of Capri; towards the N. the distant snowy peaks of the Abruzzi.

The descent by the villages of *Fontana*, *Moropano*, and *Casa-*

bona, and lastly across a desolate lava-field to Ischia, takes $2^1/_4$ hrs., and the route by *Panza* to Forio about as long. Both the ascent and descent afford charming views.

The following extracts from the writings of Nicolovius, an eminent German author, and husband of Gœthe's niece, although dating from 1792, are in most respects still applicable to Ischia.

'The climate of this charming island is genial, the sky rarely overcast, the winters mild, the inhabitants bounteously supplied by nature with the necessaries of life, and the sick with healing springs. Trees, shrubs, and all kinds of plants thrive luxuriantly in the rich volcanic soil. Here and there are observed groves of young oaks and chestnuts. Orange, pomegranate, fig, and arbutus trees are the most common in the gardens; the myrtle and mastich-tree form the most frequent underwood in the uncultivated parts. The inhabitants are distinguished by a peculiar dialect, costume, and figure. Fashion is unknown. The island cannot boast of a single carriage or horse. The king himself on landing here must, like the humblest inhabitant, have recourse to a donkey, unless he prefers to walk .... Nowhere have we seen the tarantella, or national Neapolitan dance, in greater perfection than here. It is usually performed by two girls; a third plays on the tambourine and sings. The woes of an absent or unhappy lover are usually the theme of the song. In many of them the Madonna and Cupinto (Cupid) are depicted as in perfect harmony with each other. The dancers stand opposite to each other, grasp the corners of their broad aprons, and begin their evolutions. They place their arms alternately akimbo, while the disengaged hand grasping the apron raises it high in the air, and occasionally draws it tightly across the knee. The posture and the manipulation of the apron changes incessantly. At one time the dancers flit past each other, at another with a slight curtsey and sweep of the foot give the sign to meet again, whereupon they let go their aprons and career round in a circle, striking their castanets with upraised hands, or imitating the sound with their fingers. The caprice of the dancer is capable of imparting an entirely different character to the dance, which is generally intended to manifest the state of the feelings. Fortunata, a relative of our host, performed the dance one evening, at our request, with an uncouth Lombard youth, and the expression of the dance was one of bitter derision.'

7. From Naples to Pompeii *(and Salerno)*.

Herculaneum. La Favorita.

Comp. Map, p. 100.

RAILWAY to Pompeii, 15 M., in 50 min.; fares 2 fr. 75, 1 fr. 90, 1 fr. 10 c. (return-tickets 4 fr. 50, 3 fr. 10, 1 fr. 85 c.).

The railway from Naples to Pompeii, and thence to Salerno and Romagnano (best views to the right), traverses the suburbs and crosses the insignificant *Sebeto*, a stream which bounds Naples on the E. The large red buildings on the right are the *Granili*, which are used as barracks and (as their name imports) corn-magazines. Beyond these we obtain a retrospect of the Castel S. Elmo. This district is densely peopled; the first village is the straggling *S. Giovanni a Teduccio*. To the right the view becomes less circumscribed; and Naples, the Posilipo, beyond which rise the mountains of Ischia, the island of Capri opposite, and the peninsula of Sorrento are now visible.

5 M. **Portici.** PENSION DU VÉSUVE, near the royal palace, with view, 10 fr. per day. At the station. *Bellevue*, an indifferent restaurant (bargaining necessary).

CARRIAGES. With one horse to the Piazza del Municipio at Naples 1½ fr., or from one hour after sunset till midnight 2¼ fr.; to the Riviera di Chiaja 2 or 3 fr.; to the Museo Nazionale 1 fr. 75, or 2 fr. 60 c.; to Resina 50 or 75 c. — With two horses double these fares.

Portici, a town with 11,800 inhab., has a small harbour formed by a molo. The high road from Naples to Salerno traverses the town, and also leads through the court of the palace built by Charles III. in 1738.

Adjoining Portici, immediately beyond the palace, are the houses of *Resina*, a town with 12,200 inhab., built upon the lava-streams which cover the ancient **Herculaneum.** About ¼ M. beyond the palace, and 200 paces beyond the office of the Vesuvius guides, immediately on this side of a viaduct crossing the Vicolo di Mare, and to the right of the high road, is the entrance to the excavations. — Distance thither from the Portici station ⅔ M. (guide unnecessary). On leaving the station we follow the main street to the right, and after 7 min. turn to the left ('Linea Daziaria del Comune di Resina'); in 5 min. more, near the palace of Portici (on the left) we reach the above mentioned high road which we follow to the right. Over the entrance is the inscription, 'Scavi di Ercolano'. Admission 2 fr., for which the visitor is provided with a guide (no fees); on Sundays gratis.

Herculaneum, the *Heracleia* of the Greeks, derived its name from the worship of Hercules peculiar to the place. Tradition attributed its foundation to the hero himself, who during his wanderings in the West visited this district. It was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome. Owing to its salubrious situation on a height, between two rivers, and being near the sea and the harbour of Resina, it became a favourite site for Roman villas (thus that of Servilia, sister of Cato of Utica). The spot retained its name even after the total annihilation of the town by the eruption of 79. A number of poor families then took up their abode here, but in 472 their village was again destroyed by an eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of ashes and lava under which the old town was buried to 40-100 ft., that being the depth of the remains at the present day below the surface of the soil. The discovery of Herculaneum took place in 1719. Prince d'Elbœuf of Lorraine, whilst erecting a casino at Portici, caused a well to be dug to supply it with water. This led to the discovery, at a depth of about 90 ft., of the ancient theatre, where a number of statues were found. Two of these, beautiful portrait-statues of an old and a younger woman, are now in the museum at Dresden. During the next thirty years the excavations were discontinued, but in 1737 Charles III., when engaged in erecting a palace at Portici, recommenced operations, which were unfortunately directed by unskilful hands and led to no satisfactory result; nor was it an easy task to remove the huge masses of tuffstone and lava which covered the ruins, especially as the buildings and streets of Portici and Resina were thereby undermined. In 1750 a long, narrow passage was hewn through the rock, leading to the theatre, which lies 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under their auspices was published the 'Pitture d'Ercolano' in 9 vols. (Napoli, 1757), which caused immense sensation in the learned world. The excavations during the next 50 years were conducted too superficially

and unsystematically, but progressed more favourably under the French kings Joseph Napoleon (1806-8) and Joachim Murat (1808-15). Under the Bourbons operations were suspended till 1828. Many of the most interesting objects were excavated and again covered; thus the theatre, part of the forum with its colonnades, a basilica similar to that of Pompeii, private houses, etc. Although the works were carried on without any definite plan, the yield was remarkably rich, and has furnished the museum of Naples with a large proportion of its most valuable treasures, including statues, busts, mural paintings, inscriptions, and utensils of all kinds. In the chamber of one house the extensive papyrus library of 3000 rolls was discovered. The excavations were recommenced with great ceremony in 1868, but as they are conducted on a limited scale no great results have yet been obtained. In due time, however, a number of interesting discoveries may confidently be expected. This is all the more likely as the ancients appear soon to have given up their search for objects of value here as being unprofitable; and while Pompeii was thoroughly explored and ransacked, the treasures of Herculaneum have been preserved for the benefit of posterity by the mantle of lava with which they are enveloped.

The attractions presented by Herculaneum are at present of a very limited character, but an opportunity of seeing them should not be neglected. The visit may be paid on the way to Mt. Vesuvius, or, better still, after the excursion to Pompeii.

From the entrance we are first conducted down a dark flight of more than a hundred steps to the *Theatre*, of which an accurate idea is not easily formed by the light of the flickering candle. Owing to the buttresses built to support the rock above, the place rather resembles a profoundly dark subterranean labyrinth. It contains nineteen tiers of seats in six compartments (*cunei*): between these, seven flights of steps ascended to a broad corridor, above which was situated a colonnade with three more tiers of seats. The number of spectators it could contain has been variously computed at from 8000 to 30,000, the latter number being certainly too high. The orchestra lies 85 ft. below the level of the modern Resina, and is faintly lighted from above through the shaft of the well which was the occasion of the discovery. One inscription records that L. Annius Mammianus Rufus erected the theatre, another that Numisius, son of Publius, was the architect. On each side of the proscenium are pedestals for statues, with inscriptions.

A visit to the buildings brought to light by the *Scavi Nuovi* of 1828 to 1837, and resumed in 1868, is of far higher interest. We are conducted by the custodian down the Vicolo di Mare (p. 107) for 4 min.; the entrance is by an iron gate to the left. A street, part of a large private house, and several houses used for trading purposes have been excavated here. They lie 40 ft. below the present surface, and the different layers of the superincumbent lava are readily distinguished. The houses with their fittings and decorations resemble those of Pompeii. The building-material is a yellow tufa from Mte. Somma, of very soft consistency, which accounts for the thickness of the walls. The garden of the principal house, that of the Argus, is one of the most interesting objects. It is enclosed by an arcade of twenty columns and six buttresses.

To the right of it is a triclinium with a painting (not now visible) of Argus and Ino, from which the house derives its name. Towards the sea, the proximity of which at that period is indicated by the rapid descent of the street, are situated magazines, three stories in height, and well preserved.

About 2/3 M. beyond the entrance to the theatre, and also close to the high road, is situated the royal château of **La Favorita** (permesso, see p. 40; gratuity 1/2 fr.). The interior hardly merits a visit, but the garden contains pleasant grounds extending as far as the railway and down to the sea. A casino in the grounds affords a fine view of the peninsula of Sorrento. A visit to the Favorita is recommended after the ascent of Vesuvius, when the vegetation and quiet of the gardens will be found very grateful.

Near Portici we enjoy a fine view from the railway of the Bay of Naples with the Castello dell' Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 ft. yds in breadth.

7 1/2 M. **Torre del Greco,** a flourishing town with 23,600 inhabitants, stands on the lava-stream of 1631, which destroyed two-thirds of the older town. The lava-streams of 1737 and 1794 also caused great damage. The earthquake of 1856, and particularly the eruption of 8th Dec. 1861, proved still more destructive. On this last occasion eleven small openings were formed immediately above the town, whence vast showers of ashes were precipitated, while the shore in the vicinity was upheaved to the extent of 3 ft., causing the ruin of many houses. Although the entire base of Vesuvius as far as Torre dell' Annunziata is covered with traces of similar catastrophes, yet the inhabitants appear never to be deterred from rebuilding their dwellings, a circumstance which has given rise to the jesting saying of the Neapolitans, '*Napoli fa i peccati e la Torre li paga.*'

The line intersects Torre del Greco (to the right a small harbour), and then skirts the sea. To the left the monastery of *Camaldoli della Torre* is visible, standing on an isolated volcanic peak at the base of Vesuvius, and protected by its situation against lava-streams.

After passing another stream of lava, the train reaches —

12 1/2 M. **Torre dell' Annunziata,** a prosperous town with 15,750 inhab. and a small harbour. A beautiful glimpse is disclosed here of the bay of Castellamare with the town, commanded by Monte S. Angelo, the summit of which is crowned by the chapel of S. Michele; beyond it Vico Equense, in the distance Sorrento. Beyond the town the train skirts the shore, which is much frequent-

ed by fishermen. The line to Castellamare then diverges to the right.

The Pompeii train now proceeds inland, and on the left the partially overgrown heaps of ashes thrown up by the excavations soon become visible.

15 M. **Pompeii**, see p. 118.

Continuation of the line to *Salerno*, see R. 11.

The High Road from Naples to Pompeii is also still much frequented, and is recommended as a route at least as far as Portici and Resina, as the railway-stations at Naples and Portici are inconveniently situated. (Carriages take 50 min., see pp. 25, 107; omnibus very slow, $1^1/_4$-$1^1/_2$ hr.) — The road leaves Naples near the Castello del Carmine, skirts the Marinella, and crosses the Sebeto by the *Ponte della Maddalena*, passing the barracks of the Granili to the right. It then leads along the coast, which, however, is so covered with villas and other houses that the route is more like a long, dusty street than a country road. The first village reached is *S. Giovanni a Teduccio*, which is adjoined on the left by the small town of *La Barra*. We next reach *Portici* and *Resina* (p. 107), which stretch along the road for a distance of 2 M., the boundary between them being immediately beyond the royal palace, through the court of which the road passes. At the beginning of Resina on the left is the office for the Vesuvius guides (p. 111). On the right, farther on, is the entrance to the excavations of Herculaneum (p. 108), beyond which the road to Vesuvius diverges to the left (see p. 116). We next pass the *Favorita* on the right (p. 109). Even beyond this point the road presents a busy scene, but as it is very dusty it cannot be recommended in the hot season.

As far as *Torre del Greco* (p. 109) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre dell' Annunziata*, see p. 109. The drive from Naples to *Pompeii* takes 2 hrs. (carr. and pair 20 fr.). Pompeii, see p. 118.

8. Mount Vesuvius.

Compare Map, p. 100.

The Ascent of Mount Vesuvius may be made from *Resina* near Portici, or from *Pompeii*. The excursion takes about 7 hrs., but a whole day should be allowed, in order to leave sufficient margin for rest, refreshment, and the journey from Naples and back. After the ascent, if time permits, a visit may be paid to Herculaneum or to the garden of La Favorita. — The ascent from Pompeii is less costly than that from Resina, and the traveller is less exposed to annoyance, but the ascent is less interesting, somewhat longer, and altogether more fatiguing. The route from Resina passes the chief lava-streams of the last eruption (April, 1872).

Disposition of Time. As the lights are most favourable and the atmosphere clearest in the morning, the traveller should leave Naples as early as possible, unless he intends remaining on the mountain till sunset, an hour which also has its special attractions. *A single traveller* had better take the railway to Portici, walk thence to the guides' office at Resina (1/4 hr.; comp. p. 107; one-horse carriage to this point from Naples 2 fr.), obtain a horse and guide there, and ride to the foot of the cone (2 hrs.). The traveller is not recommended to walk the whole way from Resina to the top, as used formerly often to be done, owing to the fatigue of the last part of the ascent. A carriage with one horse may sometimes be hired from Portici to the Observatory for 10 fr. and a gratuity. — A party of *two or more persons* will find it preferable to drive from Naples to the Observatory (carriage and pair, there and back, for 2-3 persons 20-25 fr., with three horses 25-30 fr.; the driver has to provide an extra horse from Resina onwards without extra charge). Guides are always to be met with at the Observatory (and horses also), but as they charge no less than from Resina, it is better to engage one at the office in passing. (If the guide mounts on the box of the carriage, 6 fr.; otherwise 11 fr.; see below.) Tolerable walkers may dispense with a horse for the distance between the Observatory and the foot of the cone (3/4-1 hr.). The steep ascent of the cone itself, which can only be performed on foot, is extremely fatiguing owing to the looseness of the ashes. To many persons the assistance of being drawn by a strap will not be unacceptable. Ladies had better engage a 'portantina' to carry them up. The charges include the descent also, but as attempts at extortion are often made, the descent as well as the ascent should be distinctly stipulated for.

About 3/4 hr. should be allowed for the halt on the summit. Wine (2 fr. per bottle), eggs (1/2 fr. each), and bread are offered for sale here, but the traveller had better bring some refreshment for himself (oranges or other fruit).

The descent of the cone is accomplished in 12-15 min.; to the Hermitage 3/4 hr.; thence to *Resina* 1 1/4-1 1/2 hr., where the excavations of Herculaneum or the Favorita may be visited in the evening (pp. 107, 109). From Resina to the Piazza del Municipio in Naples, a drive of 3/4-1 hr.

Expenses. The cost of the ascent for a single traveller amounts to about 20 fr., but is considerably less for each of the members of a party.

From Resina. On 7th Aug. 1870 the following tariff, which may be seen at the *Officina delle Guide del Vesuvio* (in the main street on the left, 2/3 M. from the railway-station; comp. p. 107), was issued by the Municipio of Resina: —

For a mounted guide (comp. p. 112)	11 fr.
Horse attendant (facchino, unnecessary for most travellers)	3 fr.
Horse or mule (both generally good)	5 fr.
Donkey (rather slower)	4 fr.
'Portantina' (chaise-à-porteurs) with 8 bearers from Resina to the crater	60 fr.
Portantina from the Hermitage to the crater	40 fr.
(From the foot of the cone to the top 30 fr. is the usual charge.)	
'Aiuto' (assistance with a strap in ascending the cone, more necessary since the last eruption)	3 fr.
Holding horse during the ascent of the cone	2 fr.
Torches (for the descent after sunset)	2 fr.

(From Pompeii: — Guide 5, horse 5, holding horse 2, portantina from the foot of the cone about 20 fr.)

A stout stick, which is indispensable for walkers, may be hired at the office for 10 c.

Payment for the whole of the above items, both for going and returning, is made at the end of the excursion, either at the office, or to the guide himself. In every case, however, an additional gratuity is expected: guide 1 1/2-3 fr. according to the number of the party; horse-holder a few soldi; strap-assistant 1/2-1 fr.; chair-bearers 2-3 fr.

The ascent should never be made without a guide, although

mountaineers will find no difficulty, especially when the volcano is quiescent. Strictly speaking the charge for the guide is 6 fr., the additional 5 fr. being the charge for mounting him. The Municipio of Resina has countenanced this extortion by altogether omitting from the tariff the charge for an unmounted guide. If a guide to accompany the traveller on foot is required, an inexperienced lad (generally quite sufficient) will probably be assigned to him. Those who drive and take the guide on the box from Resina to the Observatory of course pay him no more than 6 fr. and his gratuity. Some of the guides are fond of assuming a superior and patronising air towards their employers, but those who are guilty of such impertinence soon come to their senses when treated with perfect indifference.

Numerous attacks are of course made on the traveller's purse *en route*. At almost every cottage on the way the genuine 'Lachrimæ Christi' are offered for sale, and the traveller will often be amused to observe the telegraphic signals which pass between the guides and the innkeepers. The wine is generally good, but had better not be partaken of before the ascent; at the Hermitage tavern the usual charge is 2 fr. per bottle, but it may be bought of the peasants for 1 fr. (which is still considerably above the market-price).

Railway to Portici, see p. 106: 13-14 trains daily (fares 95, 65, 40 c.). Guides proffer their services as soon as we arrive; but we disregard their representations, follow the road to the right, turn to the left after 7 min., and in 6 min. reach the Portici and Resina high road, on which we soon come to the guides' office (comp. p. 107).

High Road to Resina, see p. 110. Cabs, see pp. 25, 107. Omnibus, see p. 25.

Mount Vesuvius, sometimes called *Vesevus* by ancient poets (*e. g.* by Lucretius and Virgil), rises in isolated majesty from the Campanian plain, near the sea. The height varies, according to the different effects of the eruptions, from 3900 to 4300 ft.; in 1845 the height was 3900 ft., and in 1868 it had increased to 4255 ft., but since the eruption of 1872 it has somewhat diminished. The N. E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3642 ft.). A deep sickle-shaped valley, the *Atrio del Cavallo*, separates Somma from Vesuvius proper, which consists of a cone of ashes with the crater in the centre, the 'Forge of Vulcan'. The summit is also liable to constant change after eruptions, having sometimes a single crater with an opening in the middle, and sometimes two or three craters adjacent to each other. The mountain rises from the sea at an angle of 10°, while the cone itself has a gradient of 30-35°. Monte Somma descends almost perpendicularly to the Atrio del Cavallo, but slopes very gradually down to the plain (3°).

Vesuvius in Ancient Times. Vesuvius forms the S. E. extremity of a highly volcanic district, of which Ischia, Procida, the Solfatara, and the Monte Nuovo were formerly active craters, but have been extinct for the last three centuries. The case was reversed in ancient times, as we are informed by the geographer Strabo (v. 4), who lived in the time of Augustus: 'Mount Vesuvius is covered with beautiful meadows, with the exception of the summit. The latter is indeed for the most part

level, but quite sterile; for it has an appearance like ashes, and shows rugged rocks of sooty consistency and colour, as if they had been consumed by fire. One might conclude from this that the mountain had once burned, and possessed fiery abysses, and had become extinguished when the material was spent. And just from this cause its fertility may arise, as in the case of Catania the eruption of ashes from Ætna renders it so productive of wine'. About fifty years later, in the time of Nero, A. D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs, and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on 24th Aug. 79, the first (recorded) eruption took place with appalling fury, and devastated the country far and wide, covering it with showers of ashes and vast streams of lava. On that occasion, it would appear, the peak now called Vesuvius was formed. Previously it had been a rounded crater; the S. side, where Vesuvius now rises, having been the lowest. The crater-like form of M. Somma is still distinctly recognisable, although somewhat concealed by the more recent deposits of ashes. It was on that eventful day that Pompeii, Herculaneum, Stabiæ, and other villages of this smiling district were overwhelmed. The naturalist *Pliny*, then in command of a section of the fleet stationed at Misenum, also perished on this occasion. He had ventured too near the scene of desolation, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated near Castellamare by the ashes and exhalations. His nephew, the younger Pliny, in two letters (Ep. vi. 16, 20) to his friend the historian Tacitus, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea, and riven by incessant flashes of lightning, the emission of fire and ashes, the descent of streams of lava, and the universal terror of men, who believed the end of the world had arrived. A similar description is given of an eruption in the reign of Alex. Severus, A.D. 222, by Dio Cassius (lxvi. 23), who describes two awful colossal figures which hovered over the mountain. Herculaneum and Pompeii were thus lost to the world for seventeen centuries. The eruptions of Vesuvius have been repeated at intervals with varying violence, down to the present day. The next took place in 203, under Septimius Severus, and another in 472, sending its showers of ashes as far as Constantinople.

Vesuvius in Modern Times. Down to the year 1500 nine eruptions are recorded, and from that date to the present time fifty. The mountain has been known to be quiescent for centuries

in succession, while at other periods its activity has been almost uninterrupted, *e. g.* from 1717 to 1737. From 1500 to 1631 Vesuvius was quiescent, while in 1538 the *Monte Nuovo* was upheaved near Pozzuoli, and Ætna was labouring without intermission. During that period Vesuvius was entirely covered with wood and bushes, like the deer park of Astroni at the present day, and cattle grazed peacefully within the crater. After this lull, on 16th Dec. 1631, came a most terrific eruption, the first of which we possess detailed accounts. A huge cloud of smoke and ashes rising in a conical form, cast a profound gloom over Naples in the middle of the day, and extended with incredible rapidity over the southern portion of Italy, as far as Tarentum. Heavy stones were thrown to a distance of 15 M. (one which fell at the village of Somma being 25 tons in weight), while the earth was convulsed by a violent earthquake, and seven streams of lava poured from the summit, overwhelming Bosco, Torre dell' Annunziata, Torre del Greco, Resina, and Portici. No fewer than 3000 persons perished on that occasion. The following year an eruption of Ætna also took place, although that mountain is usually quiescent when Vesuvius is in an active state. An eruption in 1707 was of a very alarming nature, lasting from May to August, and covering Naples with dense showers of ashes, to the terror of the citizens. The eruptions of 1737, 1760, and 1767 emitted considerable quantities of lava and scoriæ, which in 1767 descended on Portici, and even reached Naples. One of the most stupendous of these phenomena took place in Aug. 1779, when a vast number of red-hot stones were hurled to a height of 2000 ft., some of them exceeding 100 lbs. in weight, spreading terror among the inhabitants far and wide. The lava eruption of 1794 was even more fatal in its effects; the streams precipitated themselves into the sea by Torre del Greco, heating the water for a considerable distance; upwards of 400 lives were lost, and the ashes were carried as far as Chieti and Taranto. Eruptions during the present century took place in 1804, 1805, 1822, Feb. 1850, and May 1855; in June 1858 the upper crater sank about 195 ft. below its former elevation; and, on 8th Dec. 1861, an outbreak remarkable for its violence, and interesting from the fact that is was witnessed by Humboldt and other men of science, devastated Torre del Greco. After this the mountain remained quiescent until 1865. In November of that year the lava began to overflow, but at length in November, 1868, it forced a passage for itself through a fissure on the side of the cone. after which no change took place till 1871.

Eruption of 1872. The most recent period of activity began in January 1871, when the mountain showed renewed symptoms of internal disturbance by the emission of a stream of lava

through a fissure on the N.E. side. This was followed by another on the W. side about the end of October, and early in 1872 these phenomena gradually increased in violence, until at length they culminated in the great eruption of 24th-30th April of that year. During these days the lava burst forth on every side—on the N.E., S.W., and more particularly at the Atrio del Cavallo (p. 112), from which a huge stream issued with such suddenness on 26th April as to overtake and destroy 20 persons out of a crowd of spectators who were watching the spectacle, while others were injured by the stones thrown from the summit. The torrent descended to *Massa* and *S. Sebastiano*, and passed between these villages, which it partially destroyed, in a stream upwards of 1000 yds. wide and 20 ft. deep. This overflow ran to a distance of 3 M. in 12 hours. At the same time, amidst terrific thundering, the crater poured forth huge volumes of smoke mingled with red-hot stones and lava to a height of 4000 ft., whilst clouds of ashes, rising to double that height, were carried by the wind as far as Cosenza, a distance of 140 M. The lava emitted during this eruption covers an area of 2 sq. M., and averages 13 ft. in depth. The damage was estimated at upwards of 3 million fr. A visit to S. Sebastiano is admirably calculated to convey to the traveller an idea of the effects of this stupendous convulsion of nature. (One-horse carr. thither from Naples 4-5 fr., from Portici 3 fr.) In 1874-76 the mountain has been almost entirely quiescent.

Volcanic Phenomena. Notwithstanding the long series of works on the subject which have appeared since 1631, the cause of these phenomena is still to some extent a matter of mere conjecture. It is highly probable that they are intimately connected with the water of the sea, near which all the principal volcanoes are situated. There is reason to believe that the enormous clouds of steam generated during eruptions are due to some temporary communication of the water with the burning liquids of the interior of the earth, and that the premonitory earthquakes are occasioned by the vapours and gases as they expand and endeavour to find an outlet. The red-hot fluids expelled from the volcano by means of these vapours are called lava. When, however, they are broken by the vapours into fragments, the larger of these are known as lapilli (rapilli) or scoriæ, whilst the minute portions form volcanic sand or ashes. When freed from the pressure of the lava, the vapours rise to a height of 10,000 ft., resembling a pine in form, as Pliny has aptly described it, carrying dense masses of rapilli and ashes along with them; they are then condensed in the air, and in descending give rise to those formidable streams of mud (lave d'acqua) which proved so destructive to Herculaneum. Vesuvius has of late been active in the manner described, although to a very limited extent, ejecting vapours and stones with a roar resembling that of distant artillery;

but the effects of this action have been confined to the formation of the cone in the crater. More serious eruptions are accompanied by loud subterranean noises, earthquakes, and flashes of lightning and peals of thunder, owing to the electricity produced by the unwonted pressure of the air. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The volume of the streams, as well as their velocity, depends on a variety of external circumstances. The surface of the lava ultimately becomes disintegrated into black sand. The smoke which ascends from the crater is more or less dark in colour, according to the quantity of ashes mingled with it. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour and ashes.

Of the *Minerals* ejected by the volcano, most of which are found in the older lava of M. Somma, or in masses of rock thrown up during eruptions, about 40 species, according to the investigations of Professor Scacchi of Naples, are at present known. In the lava stream of 1855 the remarkable cotunnite, a chloride of lead, was detected in great abundance. Most of these minerals are sold by the guides at Resina (e. g. Andrea Anastasio, with the sobriquet '*Maccarone*'); a small box of the commonest may be purchased for $^1/_2$-1 fr.

The ****Ascent of Vesuvius** is unquestionably an excursion of extreme interest, though not unattended with fatigue, and it should not be undertaken in rainy or stormy weather. When the mountain is covered with snow in winter the difficulty of the ascent is of course greater.

From Resina. The road to Vesuvius diverges to the left from the high road immediately beyond the entrance to the excavations of Herculaneum (comp. p. 110; riders ascend by a side-lane immediately from the guides' office). Near the N. end of the town it passes a small piazza with the church of *S. Maria a Pugliano* on the right, whence it ascends the slopes of Vesuvius to the Observatory. The luxuriant vineyards here, which are interspersed with gardens and cottages, presenting a picture of teeming fertility, yield the famous 'Lachrimæ Christi' wine, which is generally strong and heavy, and never of a very refined quality. Higher up, beyond the garden-walls, the beautiful view is gradually disclosed. In about $^3/_4$ hr. we reach the huge dark lava-stream of 1872, which we can trace down to S. Sebastiano and Massa di Somma (p. 115), and which the windings of the road cross several times. In 40 min. more we reach the so-called *Hermitage*, a tavern where guides, horses, and mules are to be found. Carriages wait here till the travellers return from the summit (Lachrimæ Christi 2 fr.; good Vesuvius wine at 1 fr. per bottle may be obtained at a peasant's house a little lower down, where there is a seat commanding a view).

Immediately above the Hermitage, on the same shoulder of the hill which divides the lava-streams descending from the crater into two branches, is situated the *Meteorological Observatory*, 2218 ft. above the level of the sea, and 1965 ft. above Resina. It contains, in addition to the usual instruments, a 'sismograph', or apparatus for recording the phenomena of earthquakes. The first director of the observatory was the celebrated *Melloni*. The present director *Palmieri* has published an interesting account of the eruption of 1872. A slab has been placed at the entrance of the building in memory of the travellers who perished in the Atrio del Cavallo in 1872 (p. 115; on which occasion Sign. Palmieri remained at his post in the Observatory). Beyond the building is a guard-house of Carabinieri, whose duty is to watch over the public safety.

Beyond the Observatory the path is practicable for mules and pedestrians only. For some distance it traverses the crest of the hill, whence the lava of 1872 is seen on the right and left, and it then crosses the stream to the right. In 50-60 min. we reach the foot of the cone (720 ft. above the Observatory), where in fine weather the traveller is immediately beset by an eager troop of portantina bearers, horse-holders, and men with straps, etc. (tariff, see p. 111). Refreshments are also offered here at nearly as high prices as on the summit.

The ascent of the precipitous cone, consisting of slag and loose ashes, which is 1500 ft. higher, and rises at an angle of 30-35°, has been extremely fatiguing since the eruption of 1872. If the traveller has not accepted the 'aiuto' of the strap, he is followed for a considerable way up by a number of would-be assistants, who only return when satisfied that their services are not required. Halfway up there is a resting-place. This part of the ascent takes 1-1¼ hr. The *Crater*, which changes its form after every great eruption, is at present divided into two basins and presents a most striking appearance.

Under ordinary circumstances there is no danger unless one approaches the shelving brink incautiously, or exposes oneself to the fumes of sulphur and showers of stones. Thus in 1854 a young German, imprudently approaching the aperture of the active cone, lost his footing, fell in, and was killed by the fall. As the mountain was quiescent at the time, his body was recovered. — The guides are in the habit of making impressions on the hot lava with copper coins, roasting eggs, and inviting the traveller to make similar experiments. The only risk incurred in doing so is that of damaging the soles of one's boots.

From Pompeii the ascent takes about the same time as from Resina, but there is no carriage-road. The route leads by (½ hr.) *Bosco tre Case*, and ascends thence through vineyards. The view gradually becomes freer. We first reach the lavas of 1822, and then, where the ascent becomes steeper, those of 1848 and 1868. Riders usually reach the base of the last cone in 1½ hr.

The ascent is most interesting when the mountain 'labours', or ejects scoriæ and ashes, a condition indicated by smoke during

the day and a reflection of fire at night, which may be observed from Naples. Even if its state is that of perfect repose, which is not often the case, the fatigue of the ascent is repaid by the imposing appearance of the crater and the magnificent *Panorama commanded by the summit, extending as far as the Ponza Islands and Mte. Circello, and most beautiful about sunrise or sunset.

The *Monte Somma* (3642 ft.) also affords a fine view, and is interesting to geologists and botanists. The ascent may be made from Massa or from Somma.

9. Pompeii.

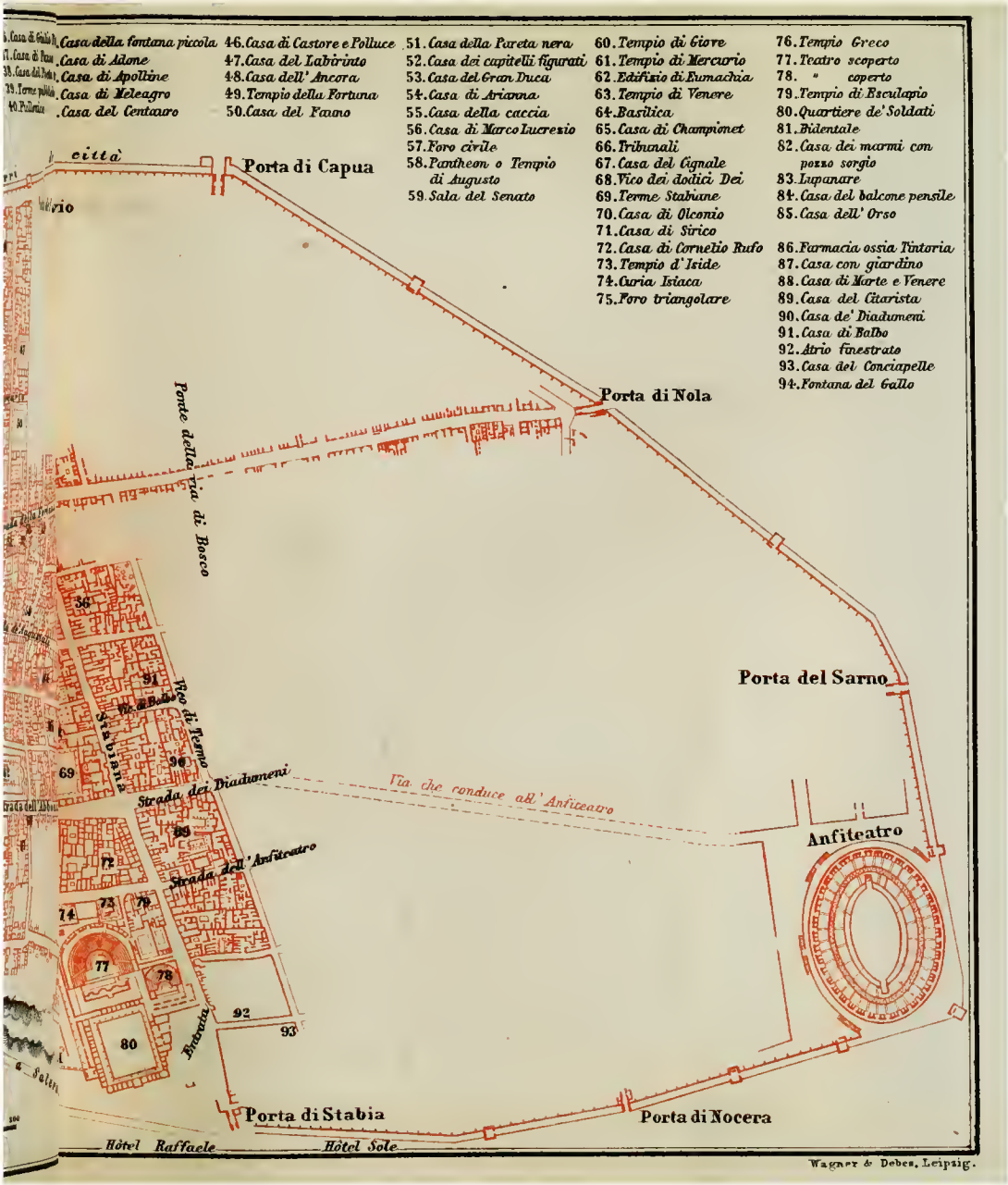
Railway to Pompeii, see R. 7. — (The distance to Pompeii from Torre Annunziata, the station before it, is only 1¾ M., so that the traveller may find it convenient to take one of the Castellamare trains to that station; but the high road thence to Pompeii is apt to be very dusty.) — From the *Pompeii Station* a walk of about 200 paces in a straight direction brings us to the Hôtel Diomède (p. 119), situated close to the *Principal Entrance*. We ascend a flight of steps, immediately on the right of the hotel, to the ticket-office. We are then provided with a guide at the turn-style, and soon reach the *Porta Marina*, where our description begins (see p. 124).

High Road to Pompeii (see p. 110), very dusty in summer, like all the roads near Naples. Those who drive may alight at the Street of Tombs (p. 131; see Plan, upper corner on the left), and order the carriage to meet them at the Amphitheatre (p. 142; Plan, lower corner on the right).

Duration of Stay. The time which the traveller devotes to the ruins must depend on his own inclination. A superficial inspection may be accomplished in 3 hrs.; but in order to summon up from these mutilated walls a tolerably accurate picture of ancient life, frequent and prolonged visits and patient observation are indispensable. The enthusiasm called forth by the discovery of Pompeii and the fascination attaching to the name are calculated to raise the expectations of the non-archæologist to too high a pitch. The remains are simply the bare ruins of a town destroyed by fire, which have been extricated from the rubbish accumulated during seventeen centuries. Comp. p. 120.

Admission on Sundays gratis, on other days 2 fr. (If the ruins be quitted and re-entered, the entrance-money is exacted a second time; tickets must be shown at the Amphitheatre and elsewhere.) At the entrance visitors are provided with a guide (except on Sundays, when one cannot even be had by payment of a fee), who is bound to accompany them and pilot them through the ruins during any number of hours between sunrise and sunset. These guides are 32 in number, and each is provided with a badge (numbered according to the seniority of the wearers, No. 1 being the oldest). One of those who speak French or a little English will be assigned to the traveller on application. They are strictly forbidden to accept any gratuity, but the offer of a cigar or other refreshment will ensure their civility. The guide-books, drawings, and photographs which they offer for sale are generally of an inferior description and should at once be declined. Complaints made to the inspectors (*soprastanti*), or better still to the director *Ruggiero*, are sure to receive attention. The discipline and order maintained by the latter are deserving of the highest commendation. Permission to draw, take measurements, etc., is obtained at the Segreteria of the Museum at Naples (comp. p. 62), where the applicant must show his passport. Artists or students who desire to make prolonged studies may, on application at the office and production of their passports, obtain a free ticket of admission available for a fortnight, which they are most liberally permitted to renew

Geograph. Anstalt von



Wagner & Debes, Leipsig.

as often as they desire. Permission to visit the ruins by moonlight is only accorded to persons specially introduced to the director.

Before visiting Pompeii the traveller should acquire some previous acquaintance with the place from books and plans.† The more familiar the objects are to him, the greater will be his enjoyment. Implicit confidence cannot be placed in the guides for anything beyond mere technical explanations. Those who visit the ruins once only should avoid occupying much of their time with the minutiæ, as the impression produced by the whole is thereby sacrificed, or at least diminished. On account of the physically and mentally fatiguing nature of the expedition, the stay should not be extended much beyond 3 hrs. In summer the streets of Pompeii are often insufferably hot; the evening is therefore the most enjoyable time for the visit, when the lights and shades on the surrounding mountains and the illumination of the ruins by the declining sun invest the place with magic fascination. The traveller should, if possible, contrive to visit it at least twice, once with and once (on a Sunday) without a guide.

Hotels. At the entrance to Pompeii, opposite the railway-station, HÔTEL DIOMÈDE (tolerable, colazione 3½, pranzo 4 fr., and 25 c. for attendance). About 7 min. walk farther, on the right, opposite the Porta di Stabia, HÔTEL DI RAFFAELE CRISTIANO, a very unpretending inn (pension 4 fr.); adjoining it, HÔTEL DES ETRANGERS, kept by *Prosperi*, the landlord of the Diomède, good rooms, pension 6 fr.; a little farther on, *HÔTEL DU SOLEIL, B. 2, D. 3, pension 4½ fr., chiefly frequented by artists.

Pompeii was once a prosperous provincial town, with a population of 20-30,000 souls. The original Oscan inhabitants had at the close of the republic become completely Romanised, and after the earthquake of A.D. 63 the town was re-erected in the new Roman style composed of Greek and Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only, but it is the most important and almost the only source of our acquaintance with ancient domestic life. The investigation of the various phases of this life, even in its minuter details, forms a pursuit of inexhaustible interest.

Pompeii is mentioned in history for the first time in B.C. 310; but its monuments, such as the wall of the town and the so-called Greek Temple, clearly prove it to be of much greater antiquity. Founded by the Oscans, it soon became imbued with the elements of Greek civilisation, like the other towns of this extensive tribe. Being situated near the sea on an ancient volcanic eminence, it carried on extensive commerce with the inland Campanian towns by means of the navigable river Sarnus, and enjoyed an uninterrupted, though not brilliant share of prosperity. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars, in which Pompeii had also participated, the town became subject to Rome. It united with the other Italians in the Social War. The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, B.C. 82, a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. In course of time Pompeii became thoroughly Romanised, and was a favourite retreat of Romans of the wealthier classes, who (*e.g.* Cicero) purchased estates in the vicinity. It was also favoured by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, A. D. 59, between the Pompeians and the neighbouring Nucerines, in consequence of which the former were prohibited from performing theatrical pieces for a period of ten years. A few years later, A.D. 63, a fearful earthquake occurred, evidencing the re-awakened activity of Ve-

† A work recommended to the traveller's notice is *Professor Overbeck's Pompeii*, which contains a plan, 26 coloured views, and 315 woodcuts (3rd ed. Leipzig, 1875; 20 marks; to be had at Detken's at Naples).

suvius, which had been quiescent for centuries. A great part of Pompeii, its temples, colonnades, theatres, and private dwellings were destroyed on that occasion. This disaster afforded the inhabitants an opportunity of re-erecting their town in a style more conformable to the improved architecture of imperial Rome, and it accounts for the comparatively modern and often unfinished character of the buildings. The new town had not long been completed, although it had been restored in a remarkably short period with the aid afforded by private liberality, when it was overtaken by the final catastrophe of 24th Aug. 79. The first premonitory symptom was a dense shower of ashes, a stratum of which covered the town to a depth of about 3 ft., allowing the inhabitants time to escape. Many of them, however, returned, some doubtless to rescue their valuables, others paralysed with fear and uncertain what course to pursue. In the years 1861-72 were found eighty-seven human skeletons, and those of three dogs and seven horses. The whole number of those who perished is estimated at 2000. The ashes were followed by a shower of red hot rapilli, or fragments of pumice-stone of all sizes, which covered the town to a depth of 7-8 ft., and was succeeded by fresh showers of ashes and again by rapilli. The present superincumbent mass is about 20 ft. in thickness. Part of this was formed by subsequent eruptions, but the town had already been completely buried by the original catastrophe, and was entirely lost to view, though its name was long preserved by a small village which sprang up near the site. Extensive excavations, however, had been made in ancient times. Immediately after the calamity the survivors doubtless recovered as many valuables from their buried homes as they could; and in subsequent centuries the ruins were repeatedly ransacked for the marbles and precious stones used in the embellishment of the temples and other buildings. We therefore now find the town in the condition in which it was consigned to oblivion some fifteen centuries ago as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit in order to supply Torre dell' Annunziata from the Sarno, actually interseeting the ruins, and to this day in use; yet no farther investigations were then attempted. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Bulwer, Schiller, and other celebrated authors:

What wonder this? — we ask the lymphid well,
O Earth! of thee — and from thy solemn womb
What yield'st thou? — Is there life in the abyss —
Doth a new race beneath the lava dwell?
Returns the Past, awakening from the tomb?
. . . . . .
The earth, with faithful watch, has hoarded all!

Under the Bourbons the excavations were continued in a very unsatisfactory manner. Statues and valuables alone were extricated, whilst the ruins were either suffered to fall to decay or covered up again. To the reign of Murat, however, we are indebted for the excavation of the Forum, the town-walls, the Street of Tombs, and many private houses. The political changes of 1860 have likewise exercised a beneficial effect. Under the able superintendence of M. Fiorelli, instead of the former predatory operations, a regular plan has been adopted, according to which the ruins are systematically explored and carefully preserved, and highly satisfactory results thus obtained. The movable objects found, as well as the more important frescoes, have been removed to the Museum at Naples, — a very desirable course, as is obvious from the injury caused by exposure to those left behind. At Pompeii itself a museum and library have been instituted, a dwelling-house erected for students supported by government, and a railway constructed for the removal of the débris. The workmen employed in the excavations average eighty in number, but several hundred are at times

engaged. If the works continue to progress at the same rate as at present, the complete excavation of the town, according to Fiorelli's calculations, will occupy seventy years more, and will cost about 5 million francs. A sum of 30-40,000 fr. is realised yearly from the money paid by visitors for admission.

Before beginning our walk, we may make a few remarks on the plan and architecture of the town.

Town Walls. The town is built in the form of an irregular ellipse, extending from E. to W. The circumference of its walls amounts to 2843 yds. There are eight gates, to which the following names have been given: *Porta di Ercolano*, *della Marina*, *di Stabia*, *di Nocera*, *del Sarno*, *di Nola*, *di Capoa*, and *del Vesuvio*. In consequence of the prolonged peace, however, the walls had entirely lost their importance. Towards the sea they had been demolished, and outside the Gate of Herculaneum a considerable suburb had sprung up, called *Pagus Augustus Felix*, after the settlement established by Augustus.

Plan of the Town. The excavated portion (about 275,000 sq. yds.) embraces about one-third only of the town, but probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres with large colonnades, the amphitheatre, and a considerable number of private dwellings of more or less ornate character. The principal streets are: 1. The *Consular Street*, or *Via Domitiana*, which, prolonged by the *Strada de' Sepolcri*, or Street of Tombs, leads to the Porta di Ercolano, and thence in several ramifications to the Forum; 2. The *Street of Mercury* (named Street of the Forum as far as the Temple of Fortuna), from the Forum to the N. extremity of the town; 3. The street leading from the sea, past the Thermæ and the Temple of Fortuna, to the Porta di Nola (called successively the *Street of the Thermae*, *Fortuna*, and *Nola*); 4. *Strada dell' Abbondanza*, leading apparently from the Forum to the Porta del Sarno; 5. *Strada Stabiana*, from the Porta di Stabia to the Porta del Vesuvio. The entrances to the houses have recently been numbered, and the different quarters *(regio)*, and each block of houses bounded by four streets *(insula)*, named in a somewhat arbitrary manner.

The streets, bordered by pavement, are straight and narrow, not above 24 ft. in breadth, the narrower lanes 14 ft. only. They are admirably paved with large polygonal blocks of lava. At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the pavement to the other, intended for the convenience of foot-passengers in rainy weather. The waggons have left deep ruts in the causeways, which do not exceed 4½ ft. in width; and the horses' hoofs have made impressions on the stepping-stones over which they were occasionally obliged to pass. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament.

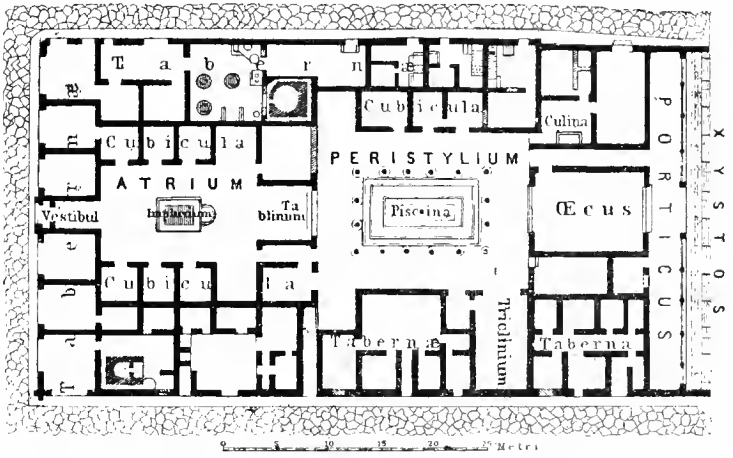
In the streets are frequently seen notices painted in red letters, referring generally to the election of the municipal authorities, and recommending some particular individual as ædile or duumvir. Trade-signs, like those of the present day, are very rare. On the other hand an occasional 'phallus' is seen, for the purpose of averting the evil eye; and one or two large snakes, the emblems of the Lares, the gods of the hearth and of cross-ways, are very common.

Construction. The houses are slightly built of concrete (small stones consolidated with cement) or brick, and sometimes, particularly the corner pillars, of blocks of tuffstone. The hasty and patched character of the construction is accounted for by the earthquake of 63. The numerous well-preserved staircases prove that the houses must uniformly have possessed a second and perhaps also a third story. These upper portions, consisting chiefly of wood, have, with a single exception (p. 140), been destroyed by the red-hot scoriæ of the eruption.

Shops. In traversing the streets of Pompeii, we soon observe a difference between the various houses, which were shops *(tabernae)* or dwelling-houses according as their rooms are turned to or from the street. The former belonged to the large dwelling-houses, and were let to merchants and shopkeepers, in the same way as the ground-floors of the palazzi in Naples are occupied by shops at the present day. These shops were generally in no way connected with the back part of the house, and presented their whole frontage to the street, from which they could be separated by large wooden doors. Many of the shop-tables, covered with marble, and once fitted up with large earthen vessels for the sale of wine, oil, etc., are still preserved. At the back of the shop there was occasionally a second room, probably occupied by the shopkeeper, who in other cases must have lived in the upper part of the house, or in a different part of the town. The numerousness of these shops affords proof of the importance of the retail traffic at Pompeii. Where the street was not thus enlivened, it was flanked by bare walls, adorned here and there with a painting. The absence of glass forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with as few openings as possible, and these covered with an iron grating. A distinct idea of this mode of building, so different from that of the present day, and without parallel except in some Oriental countries, is best obtained in the more recently excavated and better preserved streets between the Forum and the Stabian Street, and to the E. of the latter.

Plan of the Houses. The dwelling-houses of Pompeii vary greatly in size, and have obviously been very differently fitted up,

in accordance with the nature of the situation, or the means and taste of their owners. Their chief peculiarity is the internal court, which provided the surrounding chambers with light, and was the medium of communication between them. Most of the Pompeian houses of the wealthy middle class are entered from the street by a narrow passage *(vestibulum)* leading to the court *(atrium)*, which is surrounded by a covered passage, with the *impluvium*, or reservoir for rain-water, in the centre. The roof sloped inwards and had an opening in the centre *(compluvium)* which



House of Pansa (p. 130).

afforded light and air to the court and the adjoining rooms. Beyond the atrium is a large apartment opening into it, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court, enclosed by columns, and thence termed the *peristylium*, the middle of which was laid out as a garden. Sometimes beyond the peristyle lay a private garden *(xystus)*, surrounded by columns. At the back of the peristyle were sometimes several business rooms, called *œci*. Around these principal apartments, in which the magnificence of the house is concentrated, are situated the sleeping and eating-rooms, slaves' rooms, kitchen, cellar, etc. The upper floor was destined principally for the slaves. Most of the apartments are very small, but the family worked and spent most of their time in the light and airy courts.

The reconstruction of a complete house in its original form would be most interesting and instructive, but has not yet been carried out. (A good model is to be seen at the Museum of Naples, p. 72.)

DECORATION. Marble is rarely met with in the public or domestic architecture of Pompeii, the columns being invariably constructed of tuffstone or bricks, cemented by mortar. They were then covered with stucco, which took the place of marble, and afforded ample scope for decorative painting. It is in fact hardly possible to imagine a gayer or more richly decorated town than Pompeii must have been. The lower halves of the columns are generally red, the capitals tastefully painted; the walls, too, where undecorated, are painted with bright, and almost glaring colours, chiefly red and yellow, harmonising well with the brilliancy of a southern sun. The extreme delicacy and variety of the mural decorations are worthy of especial notice. The centre of the walls is generally occupied by a painting unconnected with the others. The best of these were removed to the museum at Naples, before they had suffered from exposure to the elements; many, however, of those left merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. Introd., p. xxxix).

We now proceed to describe the different streets and buildings, beginning with the PORTA MARINA, by which we enter the town on arriving from the station (p. 118). We shall then proceed (comp. Plan) to the Forum and first explore thence the streets in the N.E. quarter of the town — those of the Forum, of the Thermæ, of the Herculaneum Gate, and of the Tombs. Returning to the Scuola Archeologica, we shall next traverse the Vicolo di Mercurio to the Strada di Mercurio, walk thence through the Vico Storto to the street of the Augustales, and then proceed by the Stabian street and the Strada dell' Abbondanza to the Forum Triangulare and the theatres. Our description terminates with the Amphitheatre. The chief points of interest are printed in heavier type. Those who are pressed for time had better omit the Amphitheatre.

The GUIDES usually conduct visitors from the Forum to the E. into the Strada dell' Abbondanza, and to the theatres and the Amphitheatre, and then return through the street of the Augustales to the Fortuna street, where they keep their stock of photographs and souvenirs. They next show the street which is now in course of being excavated, running towards the Vesuvius gate, and beyond it the Mercurius street; and they end with the Herculaneum Gate and the Street of Tombs. Those who desire to form a distinct idea of the topography and arrangements of the town are recommended either to adopt the following plan, or to frame one for themselves and name to the guide in order the places they desire to see.

The above-mentioned *Porta Marina* is a vaulted passage under ancient magazines, which have been built over in modern times. The street now ascends rapidly, like all the other approaches to the town, which lies on an eminence. The passage, 17½ ft. in width and 75½ ft. in length, has a path for foot-passengers on the left.

On the right in this passage is the entrance to the ***Museum,** recently established here, which contains many interesting objects, though none of artistic value.

Among these are casts and models of doors, windows, shop-shutters, and other objects in wood.

In glass cases are preserved casts of eight human corpses, and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. In 1863 Fiorelli made the ingenious experiment of carefully removing the bones of a body thus imbedded, and filling the cavity with plaster, and he has succeeded admirably in preserving the figures and attitudes of the deceased after their death-struggle. On the point of flight, many of them had divested themselves of most of their clothing. Among the figures are a young girl with a ring on her finger, two women, one tall and elderly, and the other younger; a man lying on his face; and a man lying on his left side with remarkably well preserved features.

There are also amphoræ, vases, rain-spouts, etc., in terracotta; vessels in bronze; carbonised articles of food like those at Naples (p. 72); skulls, and skeletons of men and animals.

The Via Marina ascends hence in a straight direction to the Forum, being bounded by a wall on the right, and by uninteresting shops on the left. Behind these are a number of houses recently excavated, but presenting little attraction.

On the right at the end of the Via Marina is a side-entrance to the **Basilica** (Pl. 64), an oblong edifice, 220 ft. long and 82 ft. broad, with its façade towards the Forum. A passage round the interior consists of twenty-eight brick columns with capitals of tufa; the space in the centre was probably roofed in. On the walls are half-columns, all covered with stucco. At the end of the building was the elevated tribune, or seat of the presiding magistrate, which was probably approached by movable steps. In front of it is a pedestal for a statue; below are vaulted prisons, reached by a staircase. In the year 79 the building must obviously have been undergoing extensive alterations.

Also on the W. side of the Forum, to the left of the Via Marina, is situated the so-called ***Temple of Venus** (Pl. 63), an edifice of very early origin, but restored after the earthquake of 63. The temple is surrounded by a spacious, irregular quadrangle, 177 ft. long, on the S. side 103 ft. and on the N. side 109 ft. broad. As the side towards the Forum was not parallel with it, the wall, in order to prevent the eye being offended by this irregularity, was furnished in the interior with eight buttresses at intervals, each projecting farther than the last. The portico is borne by forty-eight columns, originally Doric, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The *Temple* itself rises in the centre of the court, on a basement 65 ft. in length, 39 ft. in width, and 7½ ft. in height, and is approached by thirteen steps. Facing these stands an *Altar*, with an inscription of the donors, the quatuorviri of the town, and still bearing traces of its former

use for offerings of incense. To the right in the colonnade is a statue of unknown import. On the left, opposite, in front of the small altars, were placed several other statues (among which were the Venus and Hermaphrodite found here). The temple itself was surrounded by a colonnade, and had a façade of six columns. Within the vestibule was the shrine, where the figure of the goddess stood on a lofty pedestal. A much mutilated statue of Venus was found here. Fine view of M. Santangelo from this point. — Behind the court of the temple are chambers for the priestesses, decorated with paintings.

The ***Forum** (Pl. 57, *Forum Civile*) forms the central point of the town (109 ft. above the sea-level). On the N. side, detached, stands the temple of Jupiter (p. 127); the other sides are enclosed by an arcade. The *Area*, or open space in the centre, 515 ft. in length and 107 ft. in breadth, is paved with large slabs. Six streets converge here, but the forum was protected against the trespass of riders or waggons by stone pillars round the margins, and could even be entirely shut off by gates. In the area are twenty-two bases for statues, erected in honour of emperors and other illustrious men, five of which (four on the W. side, one at the S.E. corner) still bear incriptions, dedicated to officials of high rank, the duumviri (similar to the consuls of Rome) and quinquennales (censors) of the town. The extensive basements on the S. side were destined for equestrian statues, most of the pedestals never having been completed. The colonnade surrounding the Forum varies in breadth from 26 to 45 ft., a number of the buildings which adjoin it having been erected at a date prior to the construction of the Forum. Above the lower columns of the Doric order rose a second series of the Ionic, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The whole was in an unfinished condition at the time when the town was destroyed; portions of the frieze, consisting of limestone, placed round the colonnade, are still in a rough state; on the S. and E. sides are older columns of tuffstone.

To the right of the Basilica, on the S. side of the Forum, are situated the *Tribunals* (Pl. 66), three adjacent chambers, each with a semicircular extremity, handsomely built of brick which was once covered with marble. Their use is not distinctly ascertained; but they seem to have been minor courts of justice.

To the left of the tribunals diverges the Street of the Schools, pursuing an E. direction as far as the Forum Triangulare (p. 140). The excavated houses are again partially covered with rubbish, and therefore devoid of interest.

On the E. side of the Forum, at the corner of the handsome Strada dell' Abbondanza, is a square hall, erroneously supposed to be a school.

On the opposite side of the street, Forum No. 1, is situated the ***Chalcidicum** (Pl. 62), erected by the priestess *Eumachia*, and perhaps used as an exchange. On the frieze of the portico facing the Forum, and still more fully over the entrance in the Str. dell' Abbondanza, may be read the following inscription: '*Eumachia Lucii filia sacerdos publica nomine suo et M. Numistri Frontonis fili chalcidicum cryptum porticus, Concordiae Augustae Pietati sua pecunia fecit eademque dedicavit.*' The interior is separated from the portico by a number of small chambers, which were used as a kind of magazine, where a great number of marble slabs, destined for the completion of the edifice, were found. In the interior is an open court, 123 ft. in length and 62 ft. in width, once surrounded by fifty-four columns of Parian marble, of which three only are left, and these in a mutilated condition. This colonnade *(chalcidicum)* is surrounded by a covered passage *(crypta)*, which afforded protection against the weather. At the back of this, in a niche, stands the statue of Eumachia (a copy, the original being at Naples, p. 68), erected by the fullers *(fullones)* of Pompeii. On the external wall of the Chalcidicum is the copy of an inscription found here, dedicated to Romulus.

We next reach No. 2, the so-called ***Temple of Mercury** (Pl. 61), 83 ft. in length and 53 ft. in breadth. A number of excavated objects have been placed here: vases, spouts of fountains, rain-gutters, capitals, stone-weights with iron handles, mortars, earthenware, etc. To the left of the entrance are vessels of lead, fragments of glass, bone articles, iron gratings, fetters, tires of waggon-wheels; to the right earthenware and fragments of marble. In the centre an *altar in marble with reliefs: on the front victims, on the sides the sacrificial utensils. The form of this temple is very irregular. At the extremity of the area is the small shrine with a pedestal for the statue of the god.

No. 3, adjacent, is the *Curia* (Pl. 59), where, as is generally believed, the town-council held their deliberations. It is a square hall, 65 ft. long, 58 ft. broad, with hemicyclical termination and several niches, but greatly damaged.

Opposite, on the N. side of the Forum and in the most conspicuous part of it, rises the ***Temple of Jupiter** (Pl. 60), on a basement 9½ ft. in height. At the time of the eruption it was in process of being restored. The Pronaos is approached by eighteen steps, and has a façade of six columns with three on each side. Apertures in the ground admit light to the underground chambers, which were used as a magazine for building materials, having originally been probably a treasury. The whole length of the temple is 118 ft. Behind the Pronaos is the shrine, with two series of Ionic columns, eight in each, arranged close to the walls, which are painted in the brightest colours. At the back are three chambers. At the farther end, to the left, a flight

of steps ascends to the basement which bore the statue of the god, which the visitor should not omit to visit as it affords a fine *panorama of Pompeii, M. Santangelo crowned by the chapel of S. Michele, the castle of Quisisana, and the chain of the Apennines.

Passing along the W. side of the Forum, we observe, at the end of the Temple of Venus, No. 31, a niche, in which, as an inscription found here informs us, the standard weights and measures were kept. Then follows a flight of steps, which led to the arcade, and formed an approach to the Temple of Venus. Adjoining the latter is No. 29, the so-called *Lesche*, a hall apparently for public purposes. Beyond this is No. 28, a public *latrina*, and then a building, which from its narrow, gloomy cells appears to have been a prison. An adjacent wall separated it from the Forum. In front of it, adjoining the Temple of Jupiter, is a *Triumphal Arch.*

At the E. end of the Forum, adjoining the Curia, stands the so-called ***Temple of Augustus** (Pl. 58), sometimes named the *Pantheon*, an edifice whose object is involved in mystery. In front of it are pedestals for statues; on the exterior, shops possibly occupied by money-changers. The building is entered by two doors (Nos. 7 and 8). The interior consists of a rectangular court, 122 ft. in length and 80 ft. in width. The walls are decorated with frescoes (those to the left of the entrance, the best preserved, represent Argus and Io, Ulysses and Penelope). The court was still unfinished when the catastrophe took place; it was destined to be enclosed by a colonnade, but the limestone slabs of the pavement have been laid on the N. and W. sides only, while on the other sides the enclosure is formed by blocks of tufa. A dodecagon is formed in the centre by twelve pedestals for statues. To the right are eleven chambers simply painted red; at the extremity is an exit into a back street. To the left is one of the principal outlets to the Street of the Augustales (named after this edifice). On the E. side, opposite us as we enter the building, rises the shrine. On the principal pedestal stood the statue of the emperor, in the side niches Livia and Drusus (here replaced by copies). To the left of this shrine was another with an altar, which perhaps was employed in the celebration of the sacrificial banquets; the gallery by the lateral wall is believed to have been an orchestra. To the right a larger apartment, containing stands of masonry with a slight inclination, and furnished with gutters below to carry off blood or water, is supposed to have been a kitchen. The whole establishment was probably used by the college of Augustales. The arrangements resemble those of the Serapeum at Pozzuoli (p. 92).

Adjacent to the Temple of Augustus rises a *Triumphal Arch* of brick, now divested of its marble, which here forms the boundary of the Forum. Under it begins the Street of the Forum.

which we now follow (called in its prolongation the Street of Mercury, p. 133). The first transverse street immediately beyond the Triumphal Arch is that of the Augustales. At the corner is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant. Farther on, a little to the right, is the depôt of the objects sold by the guides (pp. 118, 124).

No. 1, at the corner of the next cross-street, is the *Temple of Fortuna* (Pl. 49), erected according to the inscription by M. Tullius during the reign of Augustus. It is approached by thirteen steps; length 79 ft., breadth 29 ft. Two portrait-statues found in the Cella are believed to have belonged to the Gens Tullia.

At the entrance to the Street of Mercury rises a *Brick Arch*, on which the pipes of a water-conduit are visible. It was once surmounted by the bronze statue of Nero mentioned at p. 71.

We now turn to the left into the STRADA DELLE TERME. No. 2, on the left, is the entrance to the ***Thermæ** (Pl. 39), which occupy nearly a whole insula, *i. e.* the space enclosed by four streets; breadth 161 ft., depth 172 ft. The exterior was surrounded by shops, which had no connection with the interior. Entrances six in number. A great part of the establishment is now employed as magazines, and the public are admitted to one half of the actual baths only. A passage leads first to the chamber for undressing *(apodyterium)*, 37 ft. long, 21 ft. wide, and surrounded by benches. Beyond this is the cold bath *(frigidarium)*, a rotunda with four niches. The vault above was provided with a glass window. In the centre is the basin, 14 ft. in diameter, with a marble ledge surrounding it. From the undressing room to the right the warm bath *(tepidarium)* is entered, an apartment 32 ft. in length, 17½ ft. in breadth. A frieze running round it is furnished with niches for depositing clothes and articles of the toilet, and is supported by figures of Atlas in terracotta. The vaulting was richly decorated, partly with stucco figures in relief. This chamber was heated by means of air-pipes, and by a large brazier of bronze. Adjacent is the hot-air bath *(caldarium* or *sudatorium)*, 52 ft. long and 17 ft. broad. A niche at the end contains a marble basin for washing the hands and face with cold water; it bears an inscription recording that it was erected at a cost of 5250 sesterces (39*l.* sterling). At the other end is the basin for warm baths. The apartment had double walls and floor, between which the steam diffused itself. — The baths also possessed an extensive colonnade, now converted into a garden, besides several other chambers and baths for women, none of which are at present open to the public.

Nearly opposite to the Thermæ is No. 5, the ***House of the Tragic Poet** (Pl. 38), one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet

reading, and a theatrical rehearsal (which, together with beautiful paintings of subjects from the Iliad, are now in the museum at Naples); but it was more probably the house of a goldsmith, if we may judge from the trinkets discovered in the adjoining shop. This is represented by Bulwer in his 'Last Days of Pompeii' as the dwelling of Glaucus. On the threshold was a dog in mosaic, with the inscription 'Cave Canem' (p. 65), now in the Museum. The peristyle of seven columns is closed at the back by a wall, on which is a small shrine of the Lares. In a room to the left of the latter, Venus and Cupid fishing, and the deserted Ariadne. In the triclinium on the right, Leda presenting Tyndarus with Castor, Pollux, and Helen in a nest, Theseus abandoning Ariadne, and Diana with Orion.

We continue to follow the Strada delle Terme. No. 1, on the right, beyond the cross-street, is the **House of Pansa** (Pl. 37), one of the largest in Pompeii, occupying a whole insula, 319 ft. long and 124 ft. broad. It comprises sixteen shops and dwellings, facing the different streets. On the threshold was found a mosaic with the greeting 'SALVE'. This house affords a normal specimen of a palatial residence of the imperial epoch, complete in all its appointments: atrium, tablinum, peristyle. œcus (to the left, adjacent, the kitchen with the snakes), and lastly the garden or Xystus. Comp. Ground-plan, p. 123.

We next turn to the right towards the Porta di Ercolano. At the picturesque corner opposite, No. 20, is a tavern, the street to the left of which leads to the gate. This was a business street, and contained few handsome dwelling-houses.

On the left is a house fitted up as a *Library*, containing an extensive collection of archæological works on Pompeii, and for the reception of students supported by government *(Scuola Archeologica)*.

On the right, No. 4, is the **House of Sallust** (Pl. 33), with gaily painted atrium, behind which are the tablinum and a small irregularly shaped garden, with a dining-room (triclinium) in the corner. Instead of a peristyle, this house contains a small court enclosed by pillars, to the right of the atrium, and styled, though without good reason, the *Venereum*. On the wall opposite, *Actæon converted into a stag, and torn to pieces by his own dogs.

No. 6 is a *Bake-house*, with ovens and different mills for grinding the corn. The latter were probably turned by asses, or in some cases by slaves.

At the corner of the street is a fountain, and behind it a cistern. The Street of Narcissus diverges here to the right, leading to the town-wall, but containing no object of interest.

Some of the houses on the left, on the slope of the hill occupied by the town, had several stories, and large vaults, used as magazines.

A large, open hall to the right, No. 13, was a kind of *Custom-House* (Pl. 27), where a number of weights and measures were found, one of which had been stamped in the Capitol at Rome.

No. 10, a little farther on, to the right, is the *House of the Surgeon* (Pl. 26), so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks from the river Sarno, and is probably the most ancient house in the town. We next reach No. 7, on the right, the extensive *House of the Vestals* (Pl. 25).

No. 3, on the left, opposite, is a large *Tavern*, with a phallus towards the street, intended to avert the evil eye. It contains two wine-tables, and has an entrance for waggons. From the chambers at the back, as well as from the preceding and following houses on this side, a charming glimpse is obtained of the bay with the island of Capri; near the land is the picturesque little rocky island of Revigliano; to the right is Torre dell' Annunziata.

No. 2, on the right, is another tavern, and beyond it is the **Porta di Ercolano** (136 ft. above the sea-level). To the right of the gate is the approach to the ***Town Wall,** which may be visited for the sake of the view. The wall is 2843 yds. in circumference, and consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Being constructed in several very different styles, it obviously dates from several distinct periods. The older part is built of large blocks of tufa and limestone, while the more recent consists chiefly of concrete (small pieces of lava consolidated with cement). The difference between these kinds of building will be observed near this gate. At a later period, perhaps during the Social War, it was strengthened by the addition of towers. During the undisturbed peace of the imperial period, the walls on the side towards the sea were probably removed, and their site built over. The Gate of Herculaneum is one of the more recent structures. It consists of three series of arches, of which the central and largest has fallen in. The depth of the passage is 59 ft.

Outside this gate lay a considerable suburb, the *Pagus Augustus Felix*, so named in honour of Augustus. One street of this only has been partially excavated; but several others diverged from it on each side. This is the so-called ***Street of the Tombs** *(Strada dei Sepolcri)*, the great military road from Capua to Naples, Herculaneum, Pompeii, and Reggio. The ancient Roman custom of burying the dead by the side of a high road is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond the other gates also. The Street of Tombs is in point of situation the most beautiful part of the town.

On the right, No. 1, is a large unfinished pedestal.

On the left, No. 1, is the *Tomb of Cerinius* (Pl. 22), a recess with seats. It has been said that this was a sentry-box, and that the skeleton found in it was that of the sentinel who expired at his post; but this is a mere fiction.

L. No. 2, a semicircular seat with the tomb of the duumvir *A. Veius.*

L. No. 4, **Tomb of Mamia* (Pl. 20); in front a seat like the above, with the inscription: *'Mamiae Publii filiae sacerdoti publicae locus sepulturae datus decurionum decreto'.* At the back, enclosed by a low wall, is the columbarium, with niches for cinerary urns. A solitary cypress adorns the tomb. The view hence of the bay and the mountains of Castellamare is singularly beautiful.

On a street diverging to the right, No. 2, is the *Tomb of Terentius* (Pl. 18). — Beyond it, on the right, No. 2, is the *Tomb of the Garlands* (Pl. 16), so called from its decorations; name unknown. R. No. 9, a tomb with open recess and seat.

On the left is the so-called *Villa of Cicero* (Pl. 13), again covered up. The buttresses still visible belong to a colonnade which ran parallel to the street.

R. Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns* (Pl. 14), very dilapidated. The entrance leads first into a garden, at the end of which is a recess inlaid with mosaic, and used as a fountain; to the left is a court with a private chapel and altar. The two staircases ascended to the upper floor.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 16, that of *Servilia* (Pl. 11). No. 17, that of *Scaurus* (Pl. 10), with reliefs in stucco, representing the gladiatorial combats celebrated in honour of the deceased, but in a very imperfect state. The columbarium with niches for the urns should be visited.

On the right is a long arcade, at the back of which there were shops. From the skeleton of a mule found here it has been suggested that this was a resort of peasants on market-days. In the last shop is a stove, the upper part of which consisted of earthenware vessels fitted together. In 1872 several ancient tombs of limestone were discovered here, belonging to the remote Oscan period, when the dead were buried instead of being burned, and when painted vessels of terracotta were interred with them. — The street which diverges here is still unexcavated.

On the right are several ruined tombs, the first of which is supposed to have been an *ustrinum*, or place of cremation.

L. No. 18, a circular monument, name unknown.

L. No. 20, **Tomb of the Augustalis Calventius Quintus* (Pl. 6); below the inscription is represented the bisellium (seat of honour) accorded him in recognition of his liberality.

R. No. 37, **Tomb of the Libella* family (Pl. 7), of travertine, and well preserved, with inscriptions. Beyond, to the right, are several ruined tombs, with inscriptions partially preserved.

L. No. 22, **Tomb of Naevoleia Tyche* (Pl. 5), with chamber for cinerary urns. The deceased was a freedwoman, who, according to the inscription, destined this tomb for herself and C. Munatius Faustus, chief official of this quarter of the town, and for their freedmen; a relief below refers to the consecration of the tomb; on the left side is the bisellium, or magisterial seat of Munatius, on the right a vessel entering the harbour, a symbol of human life. No. 23 was a *Triclinium* for banquets in honour of the dead.

No. 24. ***Villa of Diomedes** (Pl. 1), arbitrarily so called from the opposite tomb of the family of Arrius Diomedes (Pl. 2). The arrangement of this, like that of other villas, differs considerably from that of the urban dwellings. A flight of steps with two columns leads at once to the peristyle of fourteen Doric columns, whence the bath is entered to the left. Opposite are terraces, which rise above the second and lower portion of the house. The garden, 107 ft. square, with a basin for a fountain in the centre, is surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below this colonnade, on three sides, lies a vaulted cellar which merits a visit, lighted by small apertures above, and approached by staircases descending at each end. Seventeen bodies of women and children, who had provided themselves with food, and sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The impression made on the ashes by a girl's breast is now in the museum at Naples. The probable proprietor of the house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

We now retrace our steps by the same route to the Gate of Herculaneum and the *Scuola Archeologica* (p. 130), whence we enter the *Vicolo di Mercurio*, the transverse street to the left.

The third street intersecting the latter at right angles is the important **Strada di Mercurio**, leading from the town-wall to the Forum (p. 126), and deriving its name from a *Fountain* with a Mercury's head immediately on the right. We now turn to the left towards the town-wall.

Nos. 6 and 7 on the opposite (N.) side are the *House of Castor and Pollux* (Pl. 46), consisting of two distinct houses, but connected. No. 7 is simple and homely. It is connected with the neighbouring house by a large peristyle, adorned with paintings all round; at the end is a basin for a fountain; beyond it is a

hall. From the peristyle the atrium of the other house is entered to the left, beyond which are the tablinum and a garden with lararium. The best preserved of the frescoes is one of Apollo and Daphne in a room to the left of the garden.

Farther on, Nos. 5-3, *House of the Centaur* (Pl. 45), two different houses, connected by a door. No. 5 has an underground dwelling, the vaulting of which has fallen in.

Adjacent, No. 2, ***House of Meleager** (Pl. 44). Within the doorway, to the right, Mercury handing a purse to Fortuna. The richly decorated atrium contains a marble table, borne by griffins. Contrary to the usual arrangement, the peristyle does not lie behind, but to the left of the atrium. This is the finest peristyle which has been discovered at Pompeii, being 73 ft. in length, and 60 ft. in breadth. The porticus is borne by twenty-four columns (lower part red, upper white), and adorned by a graceful fountain. Adjoining the peristyle at the back is an œcus, enclosed on three sides by twelve yellow painted columns. The frescoes are also yellow; among them, to the right, a young Satyr startling a Bacchante with a snake. To the left of the œcus is a hall with frescoes: on the transverse wall to the left, the Judgment of Paris.

We return to the opposite side of the street. No. 23, *House of Apollo* (Pl. 43), so named from the numerous representations of that god which were found here. Behind the tablinum, a fountain of grotesque style. To the right is an adjoining court, at the end of which is a handsome sleeping-chamber (for two beds); on the external wall is a landscape with a Bacchanalian, and a mosaic of Achilles in Scyrus; among the weapons which Ulysses offers him is a shield, on which Achilles and Chiron are represented.

No. 18, *House of the Wounded Adonis* (Pl. 42). In the Xystus, to the right, a fresco, above life-size, of *Adonis wounded, tended and bewailed by Venus and Cupids; at the sides, Achilles and Chiron. In a room to the left of the Xystus, 'Toilet of the Hermaphrodite'.

Continuing to follow the Strada di Mercurio, we next observe on the left, opposite the fountain mentioned at p. 133, No. 1, a **Tavern;* towards the street is a table covered with marble and a fire-place. A door leads from the shop to the left into a small room adorned with various allusions to drinking: a waggon with a wine-cask, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' (a glass of cold). To the right two other chambers, out of the first of which a door leads to the neighbouring house No. 8, the *Casa dei Cinque Scheletri* (so called from the five skeletons found here), which was perhaps used as a lodging-house.

From the corner of the Vicolo di Mercurio a digression may

be made in the adjacent street to the left to the *House of the Labyrinth* (opposite side of first side-street, immediately to the left; Pl. 47), a roomy dwelling with two atria; principal entrance No. 9, second door No. 10. In the passage leading to the peristyle, immediately to the left and opening on the latter, is a window of terracotta with six small apertures, resembling pigeon-holes. In the room beyond the peristyle, to the left, a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The house to the left was destined for the menage; it contains three rooms, with a finely decorated bath and large bake-house.

We now return to the Strada di Mercurio.

R. No. 23, **House of the Small Fountain (della fontana piccola*, Pl. 41); to the right of the entrance a staircase ascends to the 2nd floor. At the end of the house is a *Fountain of gaily coloured mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with landscapes, among which is a *Harbour on the left.

R. No. 22, *House of the Large Fountain*, at the end of which is a mosaic *Fountain similar to the above.

R. No. 20, the **Fullonica** (Pl. 40), or fuller's establishment. The large atrium, borne by square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples), was perhaps covered in and used as a magazine. Around it are chambers for the workmen. At the end of the house are four basins on different levels, destined for washing the cloths, which were afterwards stamped with the feet in the small stands to the right. One egress leads to the *Strada della Fullonica*. Adjacent to these premises, and connected with them by a door, was the dwelling-house of the proprietor, No. 21.

L. No. 6, *House of Pomponius*, with an oil-mill to the right of the entrance.

L. No. 7, *House of the Anchor* (Pl. 48), named after an anchor in mosaic on the threshold, a spacious dwelling. By the tablinum a staircase descends to a peristyle on the level of the Strada della Fortuna, surrounded by a cryptoporticus.

R. No. 14, *Barber's Shop*, very small. In the centre a seat for customers; to the right a bench and two recesses.

Having reached the brick archway of the Strada di Mercurio (p. 129), we now turn to the left into the Strada della Fortuna, a prolongation of the Strada delle Terme, leading to the Gate of Nola.

L., beyond the first cross-street, Nos. 2-5, the ***House of the Faun** (Pl. 50), discovered in 1830 in presence of Goethe's son, and entirely excavated during the two following years. The name is derived from the bronze statuette of a dancing Faun found here (p. 70). The house occupies a whole insula, and is the handsomest in Pompeii, 262 ft. long and 125 ft.

broad. The style of its decoration proves it to date from the republican era. It contained beautiful mosaics, but hardly any mural paintings. The stucco on the walls is an imitation of incrustation in coloured marble (comp. p. xli). On the pavement in front of the house is the greeting 'HAVE'. It possesses two entrances and two atria. The left atrium (35 ft. by 38 ft.) is in the Tuscan style, *i. e.* the roof was borne by cross-beams without vertical support. On each side of it there are four rooms. The 4th on the left contains a *mosaic representing doves by a casket. In the centre of the impluvium stood the bronze statuette already mentioned. The simpler atrium on the right is an atrium tetrastylum, *i. e.* the roof-beams were borne by four columns near the impluvium. The peristyle contains twenty-eight Ionic columns of tufa coated with stucco. In the exedra, which opens on the peristyle, was found the celebrated mosaic of the Battle of Alexander (p. 69). At the back is a garden 105 ft. long, 115 ft. broad, enclosed by fifty-six columns of the Doric order. Numerous amphoræ were found here.

R. No. 59, *Casa della Pareta Nera* (Pl. 51), so called from the black wall in the exedra, covered with representations of erotic scenes, beautifully executed, but unfortunately in bad preservation.

R. No. 57, *Casa dei Capitelli Figurati* (Pl. 52), named after the capitals of the entrance-pillars, adorned with heads of Bacchantes and Fauns. From the peristyle we enter a sugar-bakehouse, the use of which has been conjectured from the nature of the objects found in it. The stove is still in existence.

R. No. 56, *House of the Grand-Duke of Tuscany* (Pl. 53), small, with mosaic fountain.

R. No. 51, *House of Ariadne* (Pl. 54), extending to the Street of the Augustales, towards which it has an additional atrium. The atrium next to the Str. della Fortuna has twenty columns, the peristyle sixteen, the lower parts being yellow, and the capitals variegated. In the centre is a fountain. Various representations.

R. No. 48, *House of the Chase* (Pl. 55). In the peristyle (which has columns on two sides only and a basin in the centre), opposite, wild beast fights, whence the name of the house; on the right, landscapes. Excavations had already been made here in ancient times, and part of the passage then formed is still to be seen in a room to the left. — By this house the Vico Storto diverges to the right (see below). On the left are several unexcavated lanes.

If we follow the Strada della Fortuna for a short distance, we reach the broad Strada Stabiana (p. 137), diverging to the right, the N. extension of which towards the Vesuvius Gate is

now being excavated. At the corner to the left are a *Fountain* and an *Altar of the Lares;* adjacent is the pillar of an *Aqueduct.* Of the recently excavated houses the following are noticeable: — L. No. 20, with a mutilated hermes of the *arcarius* (cashier) *Anteros*, after whom the house has been named, with projecting props for the support of wreaths. The peristyle is adorned with a fresco of Orpheus, over life-size, and the rooms at the back contain other paintings. — No. 22, a *Fullonica*, or fuller's workshop. The atrium contains a handsome impluvium, in which the bronze summit of the fountain is still preserved, and several handsome table-supports. In the room at the back are three basins (comp. p. 135), and on the wall appropriate paintings.

The prolongation of the Strada della Fortuna, beyond the Strada Stabiana, is called the *Strada di Nola*, and leads in 5 min. to the gate of that name, which is one of the most ancient in the town. The fronts only of the houses here have as yet been excavated.

We retrace our steps through the Strada della Fortuna and enter the already mentioned Vico Storto, which owes its name to its curve. On the left, No. 22, is a bake-house with four mills. In the whole of this neighbourhood, and particularly in the Street of the Augustales, there were numerous bakers. In No. 25, at the back, a large animal piece.

The Vico Storto leads to the Street of the Augustales, of which that part leading to the Forum, to the right, presents no object of interest. We turn to the left, where this street, as well as the whole of this quarter, has been lately excavated.

At the corner to the right is No. 1, a *Soap Manufactory*, as has been inferred from the articles found, with a large stove. L. No. 45, *House of the Bear* (Pl. 85), named from the mosaic on the threshold, with the greeting 'Have'; at the back is a fountain with mosaic.

Farther on, the Strada del Lupanare (p. 139) diverges to the right.

R. No. 40, *House of the Dolphin* (Pl. 88), named from the mosaic by the door, or House of Mars and Venus from a painting to the right in the atrium. Spacious peristyle with fourteen columns. This house has a cellar. Nos. 37, 36, *Bake-house;* at the back a number of corn-mills, and an oven in which eighty-one loaves were found.

We now reach the Strada di Stabia, and follow it to the left. No. 5, immediately to the right, ***House of Marcus Lucretius** (Pl. 56), once richly fitted up, though with questionable taste (shown at the request of the visitor). Behind the atrium is a small *garden, laid out in terraces, with a fountain and

a number of marble figures. The best of the paintings are preserved at Naples. This is one of the few houses in Pompeii of which the proprietor's name is known. The information was afforded by a letter found with the painted address: M. Lucretio Flam. Martis decurioni Pompei.

Returning, and descending the Stabian Street towards the gate, we reach (l.) No. 5, with frescoes in the tablinum representing Pietas and the forsaken Ariadne; then (r.) No. 25, *Casa dei Principi di Russia*, with a handsome marble table in the atrium. A staircase leads from the peristyle to the house of Siricus (p. 139).

Farther on, to the right, are the Thermæ (see below) at the corner of the **Strada dell' Abbondanza** (from which they are entered). This broad street ascends from the Stabian Street (79 ft. above the sea-level) to the Forum. On the other side, towards the Porta del Sarno, it is only excavated as far as the next street (*Vico di Tesmo*, see below). At the corner here is the buttress of an aqueduct, leaden pipes from which are observed on the pavement farther on.

On the left, in the direction of the Sarno Gate, No. 20, is the **Casa dei Diadumeni** (Pl. 90), or of *Epidius Rufus*, with a small platform in front of the façade, and a handsome atrium with fourteen columns. Within it is a lararium on the right, with the inscription, 'Genio Marci nostri et Laribus duo Diadumeni liberti'. At the back is a garden, to the left of which is the vaulted kitchen. — The atrium of the next house on the left, No. 22, contains a well preserved lararium, with paintings at the back, nearly obliterated. These houses have been brought to light since 1866. The excavations have been carried as far as the *Casino dell' Aquila*, a farm-house, but not yet completed in the direction of the old Porta Stabiana to the S., lower down. — Ascending the platform in a straight direction, we reach a cart-road leading to the Amphitheatre (see p. 142).

The Vico di Tesmo affords a good example of the monotonous character of the more remote streets. At the corner we observe the *Tannery* (Pl. 92), and also an atrium (Pl. 91), the compluvium of which was covered with an iron grating (restored) as a protection against thieves.

We now return and continue to ascend the Strada dell' Abbondanza towards the Forum, near which this handsome street, with its numerous shops, was closed by means of stone pillars, in order to exclude waggons.

L. No. 15, **House of Cornelius Rufus* (Pl. 72). The atrium contains two handsome pedestals for tables, and a bust with the inscription, 'C. Cornelio Rufo'. The peristyle has eighteen columns.

In the Strada dell' Abbondanza, No. 8 on the right, is the

principal entrance to the ***Stabian Thermæ** (Pl. 69), so called to distinguish them from the Thermæ at the back of the Forum. They are larger and older than the latter, and date from the Oscan period, but were afterwards extended and redecorated. We enter a spacious court, flanked by pillars on two sides, which was used for palæstric exercises. On the wall on the left are stucco ornaments in relief. Two rooms situated here were perhaps intended for undressing. Then a basin for cold baths, 16 paces long, 9 paces broad, 5 ft. deep, and another vaulted room. In the wing opposite, which has a side entrance from the street, are four baths for single bathers on the left. — In the upper part of the wing to the right is the *Women's Bath*. The door above leads into a vestibule, into which the dressing-room opens on the left; from the street are two separate entrances. Round the vaulted hall are niches for clothes; in the corner is a basin enclosed by masonry. Adjacent is the warm bath, a vaulted saloon with double walls. Then the sudatory, the vaulting of which has fallen in; at one end is a marble basin, at the other a fountain for cold water; the walls are double. Behind these chambers were the stoves. — The *Men's Bath*, to the right near the entrance, is similar. The first door on the left leads from the large dressing-room to the cold, the second to the warm bath; beyond is the sudatory. The two latter are much dilapidated.

L. No. 4, *House of Holconius* (Pl. 70), with handsome peristyle, rich in paintings, but faded. In the œcus (r.) Ariadne and Bacchus; (l.) Hermaphrodite; in the room to the right, Rape of Europa; in the room to the left, Achilles in Scyrus, and Judgment of Paris.

A few paces farther the *Theatre Street* (p. 140) diverges to the left, while we follow the STRADA DEL LUPANARE to the right.

R. No. 47, ***House of Siricus** (Pl. 71). On the threshold the inscription, '*Salve lucru(m)*'; to the same proprietor belonged the large adjacent bake-house, No. 46. To the left of the atrium is a room with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, *Drunken Hercules; (r.) *Vulcan presenting Thetis with weapons for Achilles. The columns of the peristyle are painted green.

To the left on the opposite wall are large snakes, with the inscription: '*Otiosis locus hic non est, discede morator*'.

To the left at the corner of the second lane, the Vicolo del Balcone Pensile, is No. 18, the *Lupanare* (Pl. 83; closed); at the sides five sleeping-places; in front, the seat of the hostess. The bad character of the house is sufficiently indicated by the paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor.

We now follow the VICOLO DEL BALCONE PENSILE to the left.

R. No. 26. with fine frescoes at the back, to the left.

R. No. 28, ***House with the Balcony** (Pl. 84; *Casa del Balcone Pensile*). The atrium contains a fountain with a marble figure on the right. Three rooms of the upper floor have been preserved by carefully replacing the charred woodwork by new beams — a laborious and costly undertaking. The projecting wooden structure is similar to that frequently seen in old continental towns, and appears to have been common in Pompeii.

The Vicolo del Balcone Pensile terminates in the Vicolo di Eumachia, which extends behind the buildings of the Forum. This street leads us to the left towards the Str. dell' Abbondanza.

In this Vicolo, on the left, No. 3, *House of the New Chase*, with well preserved frescoes; in the tablinum (r.) Bacchus finding the sleeping Ariadne; in the peristyle (l.) animal pieces.

At the corner of the Strada dell' Abbondanza, a fountain with head and cornucopia of Abundantia, whence the name of the street. On the wall of the Chalcidicum public advertisements used to be painted *(album)*, but little of them now remains.

On the opposite side, No. 8, *House of the Boar Hunt* (Pl. 67), named from the mosaic in the passage, a Boar attacked by two dogs. The peristyle has sixteen Ionic columns. The border of the large mosaic in the atrium represents an ancient town-wall.

On the wall next the Vicolo (Pl. 68) are represented the twelve gods with their attributes, almost effaced.

We continue to descend, and enter the Theatre-Street to the right, leading to the Forum Triangulare. Near the latter is a porticus with six Ionic columns. The street to the left, which leads to the Stabian Street, is the Street of Isis (p. 142), which should now be visited before the theatres by those who purpose omitting the amphitheatre.

This S. quarter is oldest in the town, and has preserved many of its characteristics.

The so-called **Forum Triangulare** (Pl. 75) is bounded on three sides by a porticus of a hundred columns of the Doric order, destined chiefly for the use of the frequenters of the theatre. On the N. side is a pedestal for a statue, with relative inscription. The side next the sea was open. On a basement here, approached by five steps, stood a ***Temple** in the ancient Greek style (styled. without the slightest foundation, a Temple of Hercules), 101 ft. in length and 67 ft. in breadth. It was surrounded by columns, eight being in front, and in the centre was the shrine. The whole building was in the ancient Doric order of about the 6th cent. B.C. A few capitals and the fragment of a column are now the sole remains of this once imposing structure. It was doubtless overthrown by the earthquake of 63; and, if so, the inhabitants of the stuccoed buildings of the imperial age would never dream of restoring it in its massive and simple dignity.

The enclosed space in front of the temple was perhaps used for the slaughter of the victims. To the left of it are three altars.

Beyond the temple, No. 32, is a **Bidental* (Pl. 81), a unique relic of its kind. It consists of the large embouchure of a fountain (puteal), enclosing a spot struck by lightning, such places being regarded as sacred, and calling for atonement. Around it was erected a small, circular temple, 12 ft. in diameter, with eight Doric columns.

On the other side of the temple is a semicircular seat, where there was once a sun-dial, now much decayed.

Below the Theatre are the so-called *Soldiers'* or *Gladiators' Barracks* (to which a flight of steps descends from the Forum Triangulare), the real object of which is not ascertained. The court is surrounded by a porticus of seventy-four columns, length 151 ft., breadth 125 ft. Around it are a number of detached cells. The edifice had a second floor, as the imitation on the S. side shows, which contained the custodians' room and a small chapel. In a chamber used as a prison were found three skeletons and iron stocks for the feet. Sixty-three bodies in all were discovered in this building.

Adjoining the Forum Triangulare is the ***Great Theatre** (Pl. 77), the walls of which protruded from the rubbish even before its discovery. It is situated on rising ground, and is a building of very early origin. About the beginning of the Christian era it was restored by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. After the earthquake of 63 it underwent repair, but the restoration was far from complete at the time of the final catastrophe. The space for the spectators consists of three ranks (*ima*, *media*, and *summa cavea*); the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with statues, is provided with three doors, according to the rules of the ancient drama. Behind these was the dressing-room. On the summit of the outer wall are seen the stone rings for the poles which supported an awning in sunny weather. Behind the theatre is a square reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent ***Small Theatre** (Pl. 78) is better preserved than the great. An inscription records that it was roofed in (*theatrum tectum*, probably a wooden roof). Number of spectators 1500. The seats are cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the

tier below him. The building dates from about B.C. 75. The marble pavement of the orchestra was, according to an inscription, presented by M. Oleonius, a duumvir.

From the Small Theatre we emerge on the Stabian Street, which we re-ascend. On the left, at the corner of the Street of Isis, No. 25 ***Temple of Æsculapius** (Pl. 79), the smallest in Pompeii, 68 ft. long, 22½ ft. broad. The anterior court contains an archaic altar of tufa, recalling the sarcophagus of Scipio in the Vatican. The cella is approached by nine steps. The name of the temple is merely conjectural.

Nearly opposite the temple is No. 5, the *Casa del Citarista* (Pl. 89), named after the Apollo of Pasiteles found here (p. 71). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

We now enter the Street of Isis to the left.

Here, on the left, No. 28, rises the ***Temple of Isis** (Pl. 73), which, as the copy of the inscription over the entrance informs us, was restored after the earthquake of 63 by N. Popidius Celsinus, a boy six years of age, at his own expense, who in recognition of this service was received into the rank of the decuriones. Length 98 ft., width 60 ft. The court is surrounded by a porticus; between the columns are several altars, and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel. On the left is a small shrine, the so-called *Purgatorium*, in which ablutions were performed; a staircase here descended to a well; the walls are tastefully adorned with reliefs in stucco. Within the temple itself was found the statuette of Isis, now in the museum (p. 67). The chambers adjoining the wall on the left were occupied by the priests. Several bodies were found here; and on the fire-place were remains of food.

The next door on the left in the Street of Isis, No. 29, leads into a court surrounded by columns, with a curious balustrade in the centre, the object of which is unascertained. The place was a palæstra of the Oscan period, and was afterwards shortened.

We return through the Stabian Street to the Strada dei Diadumeni, and proceed past the Casa dei Diadumeni to the platform mentioned at p. 138, from the upper end of which a cart-road leads over the unexcavated part of the town in 8 min. to the last important relic of ancient Pompeii, the —

***Amphitheatre**, situated at the S.E. end of the town, and detac hedfrom the other ruins. Outwardly the building looks somewhat insignificant, as a great part of it, as high as the second story, was excavated in the earth for the purpose of simplifying the construction. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance descends considerably. Whole length

Geograph. Anstalt von Wagner & Debes, Leipzig

Lithogr. v. Busch & Weicker

148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished, the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre. The building was begun in B.C. 70, and afterwards continued at intervals. For several decades before the year 79 the amphitheatre had not been used, so that the story of the people having been surprised by the eruption while witnessing a gladiator combat here is a pure myth.

The excavations of last century led to the discovery of other important buildings near the amphitheatre, but these owing to the absence of any system at that period, were afterwards covered up again.

On leaving the Amphitheatre we may return to the railway-station in 1/4 hr., either by the high road, or by traversing the mounds of ashes and passing part of the town-wall. Those who have driven from Naples should order the carriage to wait for them at the Amphitheatre.

10. Castellamare, Sorrento, and Capri.

Comp. Map, p. 100.

Railway from Naples to *Castellamare*, 17 M., in 1 hr.; fares 3 fr. 10, 2 fr. 15, 1 fr. 25 c.; nine trains in summer, fewer in winter. — *Carriage* from Castellamare to *Sorrento*, 10 M., in 1 1/2 hr.; tariff, see p. 144. A seat ('un posto', 1-1 1/2 fr.) may easily be obtained by a single traveller in one of the numerous carriages frequenting this road.

Steamboat direct from Naples across the bay to *Sorrento*, 15 M. (and thence to Capri), in 1 3/4 hr., daily during the height of the season; at other times on Mondays and Wednesdays, or on Mondays only. The vessel starts from S. Lucia (at the foot of the steps, see p. 39) at 8, 8. 30, or 9 a. m.; fare 6 fr.; return-ticket, available for one day only, 10 fr. (comp. p. 151; office, Molo Piccolo 34, p. 43). Another small steamer sometimes plies once a week between Naples and Sorrento, starting from the Immacolatella (p. 43) on Saturdays at 2 m., and leaving Sorrento the following Monday at 6 a. m. (particulars at the hotels). — Gentlemen may cross to Sorrento by the *Market Boat* which usually leaves the Porta di Massa by the Molo Piccolo (Pl. F, 5) every Tuesday, Thursday, and Saturday at 2 p. m., returning from Sorrento the following mornings at 6 a. m.: passage about 3 hrs.; fare 1 fr.; civil people.

Those whose time is limited should make little stay at *Castellamare*, in order to arrive at *Sorrento* early enough for an excursion to the *Deserto* or other interesting point in the environs. The night should be spent at Sorrento, and *Capri* visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day. — This route may also be combined with the following, in which case it is better to begin with the latter (p. 156). The steamboat trip across the Bay of Naples is so beautiful in fine weather that it should be made once at least.

The Castellamare train follows the main line to Salerno and Romagnano as far as *Torre dell' Annunziata* (see R. 7), where our line diverges to the right. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with an old castle); and in 12 min. it reaches the Castellamare station at the E. end of the town.

Castellamare. **Hotels.** *Hôtel Royal, in the main street, near the station, D. 5, B. 1 1/2 fr.; Antica Stabia, on the quay, second class.

Beautifully situated above the town, on the road to Quisisana, commanding a charming view of Vesuvius and the bay: *Hôtel Quisisana, on the left; a little beyond it, Gran Brettagna, on the right. Pension at all these hotels. — Pension Anglaise, Mme. Baker, Villa Belvedere; Pension Allemande, 6 fr., Villa Cotticelli; both commanding fine views.

Caffè dell' Europa and *Trattoria del Commercio* (with a few rooms; pension), both in the Largo Principe Umberto, which opens towards the sea, and where a band plays in the evening 1-3 times a week according to the season.

Carriages (comp. p. xix). Drive in the town with one horse 1/2 fr., with two or three horses 1 fr. — In the suburbs, not exceeding 2 kilomètres (1 1/4 M.): first hour with one horse 1 fr. 20, with two or three horses 2 fr.; each additional half-hour 60 c. or 1 fr. — To Quisisana or Pozzano 1 1/2 or 3 fr.; there and back with halt of 2 hrs. 2 1/2 or 5 fr.; to Vico Equense 1 1/4 or 2 1/2 fr.; to Meta 2 1/2 or 4 1/4 fr.; to Sorrento 3 or 6 fr.; to Torre Annunziata 1 1/2 or 3 fr.; to Pompeii 1 1/4 or 3 fr.; to Naples 6 or 12 fr. — In all these last cases the traveller may keep the carriage for 3 hrs., after which the return-fare is the same as for the single journey. — *Carriages with one donkey* are still cheaper conveyances, but are unsuitable for more than one person; if used for two persons the driver has to walk or run by the side of the vehicle.

Donkeys, very good, generally 1 fr. per hour, or 4-5 fr. per day.

Boat to Capri in about 5 hours, 30 fr.

Castellamare, a busy trading and fishing town with 26,400 inhab., lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base and on the slope of the *Monte S. Angelo*. It occupies the site of the ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, and thence derives its official name of *Castellamare di Stabia*. It was here that the elder Pliny perished while observing the eruption (p. 113). Excavations of the ruins of Stabiæ, which lay to the left, by the entrance to the town, towards the heights, have not been undertaken since 1745.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second running parallel with it. About 1/3 M. from the station we reach the *Largo Principe Umberto*, a small piazza embellished with flower-beds and trees, where the Caffè Europa is situated. Farther on we come to the animated *Harbour*, which is protected by a molo. Adjoining it is an Arsenal with a dockyard. — On the hill to the S. of the town are the ruins of the *Castle* to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Castellamare is a favourite summer resort of the Neapolitans. The attractions are sea-baths, mineral waters (impregnated with sulphur and carbonic acid gas), beautiful shady walks, and a cool northern aspect.

Turning to the S. by the Largo Principe Umberto, and ascending the *Salita Caporiva* (inclining to the right after 5 min.), we pass the Hôtel Quisisana and reach a winding road, shaded by fine chestnut-trees higher up, which leads to the royal —

Villa Quisisana (1 M.). The château (*Casino*) occupies the site of a house (*casa sana*) erected here by Charles II. of Anjou

about 1300, which was occupied by King Ladislaus and his sister Johanna II. while the plague raged at Naples. In 1820 Ferdinand I. of Bourbon restored the building and gave it its present name ('one recovers health here'). Permesso for the château and garden, see p. 40; but there is little to see except the charming view from the terrace (1 fr.; gardener $^1/_2$ fr.).

The **Bosco di Quisisana*, or park belonging to the villa, which is open to the public, affords delightful walks. Ascending from the town, we pass through a gate to the right, opposite the entrance to the 'R. Villa di Quisisana', turn to the left at the first bifurcation (while the road in a straight direction goes to Puzzano, see below), and then pass behind the garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Coppola*, which may be ascended by beautiful wood-walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius (there and back 2-$2^1/_2$ hrs.; donkeys admitted to the park). — The traveller may return from Quisisana to Castellamare by *Puzzano*, a monastery founded by Gonsalvo da Cordova ($^1/_2$ hr. longer; beautiful views).

Excursions may be also be made to ($1^1/_2$ hr.) *Gragnano* to the E., where an excellent red wine is produced (osteria without a sign, second house in the village, on the left), and to *Lettere* ($^3/_4$ hr. farther), beautifully situated on the slope of the mountains which were once named *Montes Lactarii*, with a ruined castle and magnificent prospect. Lastly to the summit of the —

***Monte Sant' Angelo**, the ancient *Gaurus*, 5000 ft. above the sea-level, the highest point near the bay, which commands a noble prospect, stretching from Monte Circello far into Calabria and to the Abruzzi. The mountain is clothed to the summit with wood, chiefly chestnut-trees. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are occasionally observed.

The ascent, which should not be attempted without a guide, requires 4 hrs. (on donkey-back 3 hrs.; donkey and guide 5 fr.). The guides should be expressly directed to conduct the traveller to the highest peak crowned by the chapel, which commands an uninterrupted panorama. Otherwise they ascend another peak, with extensive deposits of snow, the view from which is partially intercepted by the higher summit. The path leads through the park of Quisisana to the mountain village of *Piemonte* ($1^1/_2$ hr.), whence the ascent of the Mte. S. Angelo begins. The traveller should start early, so as to return to Castellamare before dusk. The excursion may also be made from Amalfi or Sorrento.

From Castellamare to Amalfi by the lesser Monte Sant' Angelo, see p. 167.

The **Road from Castellamare to Sorrento (10 M.; by carriage in $1^1/_2$ hr.; tariff, p. 144) is one of the most beautiful excursions in this delightful district. We pass below the monastery of Puzzano (see above) to the *Capo d'Orlando*. The three rocks on the coast are called *I Tre Fratelli*. We next pass the small villages of ($3^1/_2$ M.) *Vico* and *Equa*, together called **Vico Equense** (*Pension Anglaise*, Mme. Dawes), forming a town with 11,200 inhab., situated on a rocky eminence, the ancient *Vicus Æquensis*. Vico was erected by Charles II. on the ruins of the ancient village, and was

frequently visited by him. The Cathedral contains the tomb of the celebrated jurist Gaetano Filangieri (d. 1788). In the *Villa Giusso* are several modern works of art.

Beyond Vico is a deep cutting, crossed by a bridge. On the right we next observe *Marina di Seiano*, a village with a handsome campanile, beyond which the road ascends between vineyards and olive plantations on the slope of the *Punta di Scutolo*. After having rounded this promontory, the road descends towards Meta, and the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains, and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. Orange and olive groves, mulberry-trees, pomegranates, figs, and aloes are beautifully intermingled. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others frequently resided here, and at the present day visitors of all nationalities are met with. The space is limited, and the villages are neither large nor handsome, but the district generally is pervaded with an air of peaceful enjoyment.

Meta (**Trattoria della Villa di Sorrento*) is a town possessing two small harbours. The modern church of the *Madonna del Lauro*, on the high road, occupies the site of a temple of Minerva. The *Ponte Maggiore* leads across the deep ravine of Meta. We next reach *Carolto*, a large village, extending in nearly a straight line from the hills on the left to the *Marina di Cazzano* on the right. Then *Pozzopiano*, surrounded by beautiful orange gardens, and lastly *Sant' Agnello*, 1/4 M. from Sorrento (**Albergo della Cocumella*, on the quay, with beautiful view, pension 7 fr.). The road then passes the (l.) Villa Guarracino, now Hôtel Bellevue, and (r.) the Villa Rotonda (pension, see below), traverses the long suburb, and soon reaches the Piazza of Sorrento.

Sorrento. **Hotels.** *La Sirena and *Albergo del Tasso, between the small and the large Marina, situated on an abrupt rock rising from the sea, and *Bellevue de Sorrento (mentioned above), all belonging to the Fratelli *Gargiulo*; charges as at the first class hotels at Naples. *Villa Nardi and Hôtel Tramontano, similarly situated to the first two, also with high charges. Vittoria (formerly *Villa Rispoli*), three houses above the small Marina, entered from the market-place, pension 10 fr.; a little more to the E. of the small Marina, Gran Bretagna (formerly *S. Severino*); both belonging to the brothers *Fiorentino*, proprietors of the Hôtel de la Ville at Naples, with several dependencies: R. from 2 1/2, L. and A. 1 1/2, B. 1 1/2, D. 4, bath 1/2, pension 9 fr. — In the same situation, Croce di Malta, kept by *Mme. Lawrence*, with dependencies, well spoken of. All these hotels, situated in gardens, have private stairs descending to the sea and small bathing-establishments (also warm baths), and command magnificent views of the bay. Previous enquiry as to charges had better be made; persons making a prolonged stay should stipulate for 'pension' at a reduced rate. A room towards the N. with a balcony and unimpeded view should be obtained if possible. Then, above the town, on the side of the gorge, Hôtel du Club, or d'Angleterre. — To the E. of the town, *Pension Anglaise della Rotonda (*Villa Rubinacci*), 7-8 fr. per day, also for occasional travellers. The locandas of the E. suburb, in the direction

of Meta, are unpretending: ROSA MAGRA; opposite to it, LOCANDA DELLA CAMPAGNA (rooms at both).

Whole villas and furnished apartments may also be procured for a prolonged stay. (Information at the larger hotels.)

* *Trattoria della Villa di Sorrento*, in the E. suburb, on the road to Meta.

Two *Cafés* in the Piazza. In the Piazza is also the *Circolo di Sorrento*, a club with reading-room, etc., to which strangers are admitted gratis for a week (tickets at the hotels), per month 5 fr.

SEA-BATHS on the Piccola Marina, 3/4 M. distant, 1/2 fr. — PHYSICIAN, Dr. *L. Galano* (enquire at the *Farmacia Griffa*, Corso Duomo).

BOATS, CARRIAGES, and DONKEYS may be hired at the hotels at fixed charges, but these rates may generally be reduced by treating directly with the boatmen and drivers. Fees extra. *Boats* (mostly at the Piccola Marina) 1-1½ fr. per hour; to Capri with 2 rowers 8, 3-4 rowers 12, 5-8 rowers 16 fr.; to Castellamare about the same. *Donkeys* and carriages in the piazza: donkey generally 1 fr. per hour; for excursions of 2-3 hrs. 2-2½ fr., and trifling fee to attendant; to Scaricatojo (p. 167) 2-3 fr. and fee. *Carriage* to Massa and back, with one horse 2-3, with two horses 3-4 fr.; to Castellamare, p. 144.

SILK WARES (in imitation of the Roman), INLAID WOOD ('tarsia'), and WOOD CARVING, are good and cheap at Sorrento. The tarsia work has lately become one of the staple products of the place, employing no fewer than 500 workmen. The quantity exported is valued at 150,000 fr. per annum. The chief depôts of these articles, which are well adapted for souvenirs and presents, are kept by *Luigi Gargiulo*, in the Corso Princ. Umberto; *Michel Grandville*, Strada del Tasso; *Gius. Gargiulo & Co.*, in the same street. The oldest firm of silk-mercers is *Casola*, in the Piazza.

Sorrento, the ancient *Surrentum*, a small town with 7200 inhab., and the residence of a bishop, stands on rocks rising precipitously from the sea, and is enclosed on the other sides by deep ravines which popular superstition has peopled with dwarfs (monacelli). The E. ravine, by which the traveller arriving from Meta crosses from the suburb to the Piazza, terminates in the *Piccola Marina*, or small harbour. The W. ravine opens into the *Marina Grande*, or large harbour, where there are numerous fishing-boats and a quay for larger vessels. The walls and towers of Sorrento have long since fallen to decay; and nothing remains of the Roman Surrentum except a few fragments and substructions, which have been dignified with such names as the 'Temple of Neptune', 'Amphitheatre', and 'Villa of Pollius Felix'. At the entrance to the cathedral (about 5 min. walk from the market-place, by a chapel on the left) are several ancient bas-reliefs and inscriptions.

Torquato Tasso, the poet (b. 1544, d. at Rome 1595) was a native of Sorrento. The house in which he was born, together with the rock on which it stood, has been swallowed up by the encroaching sea, but its ruins are said to be visible beneath the clear azure flood below the Albergo del Tasso. The residence of his attached sister Cornelia, however, is still pointed out (Pal. Sersale, Strada S. Nicola), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592. A marble statue of the poet has recently been erected in the Piazza.

Sorrento is admirably adapted for a summer residence on account of its cool northern aspect. It is chiefly frequented during

the bathing-season. Visitors generally bathe in the morning, devote the hot part of the day to the 'dolce-far-niente', make short excursions in the beautiful environs late in the afternoon, and after sunset lounge in the Piazza.

As most of the neighbouring roads run between high garden walls, and are very dusty in summer, there is a great lack of walks. The most popular is the *Massa Road* (see below), which is frequented in the evening by numerous carriages, riders, and walkers. The traveller is also recommended to visit some of the villas, most of which command beautiful views: thus, *Villa Correale* or *La Rota*, *Villa Majo*, and *Villa Massa*, all on the coast, to the N.E. of the town. (Application is made to the porters, $^1/_2$ fr.; many of the villas are to let.)

Excursions by Boat are very pleasant. Thus (there and back in $1^1/_2$-2 hrs., with one rower 2 fr.) to *Capo di Sorrento*, at the W end of the bay, to the S.W. of the Punta di Scutolo (p. 146), passing between cliffs where remains of Roman masonry, baths, and a so-called temple of Hercules are visible. The traveller should not omit to row into the large ancient piscina, now called *Bagno della Regina Giovanna*. A trip by boat to *Meta* (p. 146), where there are several fine grottoes in the lofty cliffs of the coast (*il Pecoriello*, *la Piccola Azzurra*, etc.), may be made in the same time and at the same cost.

The **Road to Massa ($3^1/_4$ M.), like that from Castellamare, of which it is a continuation, commands a series of beautiful views. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left, $^1/_4$ M. farther, the 'Strada Capodimonte' ascends to the left (to the Deserto, see p. 149). The road skirts the base of the *Capodimonte*, which has for ages been a famous point of view, and commands retrospectively nearly the same prospect. It then ascends the *Capo di Sorrento*, where the *Villa Correale* is situated (to let). About $2^1/_4$ M. from Sorrento we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 149), which the road makes a bend to avoid. A magnificent view towards Capri is now suddenly disclosed. On the right is the rocky islet of *Lo Vervece*. About 1 M. farther we reach the town of **Massa Lubrense** (a café at the entrance), with 8300 inhab., overshadowed by the castle of S. Maria. On the coast are the remains of a Roman aqueduct and other antiquities. The church of S. Francesco is said to occupy the site of a temple of Juno. On 15th Aug. a festival which attracts the inhabitants of the whole neighbourhood is celebrated here annually.

From Massa we may proceed in $^3/_4$ hr. by *S. Maria* to the village of *Termini*, to which a very beautiful road also leads from Sorrento past the suppressed monastery of *S. Francesco di Paola* (admirable views). Termini lies at the foot of the *Monte S. Costanzo*, the highest point of the outer part of the peninsula (a fine point of view; ascent somewhat fatiguing; a hermit at the top). Beyond Termini the road gradually descends to the **Punta di Campanella**, the extremity of the peninsula, $1^3/_4$ hr. from Massa.

This was the ancient *Cape of Minerva*, so named after a temple which is said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of one of the watch-towers erected along the coast by Charles V. as a protection against pirates. So lately as the beginning of the 19th cent. numerous inhabitants of the Italian coast were carried off as slaves by barbarian marauders. From this sequestered spot, which is crowned with a *Lighthouse* and overgrown with olives and myrtles, we enjoy a magnificent distant view of the sea, the coast, and the island of Capri, 3 M. distant. (Donkey from Massa to the Punta Campanella, the summit of the Mte. S. Costanzo, and back by Termini about 5 fr. — Those who make the excursion from Sorrento to the Punta Campanella should allow for it 7-8 hrs. in all.)

From Termini the traveller may descend to the S. to *Nerano* and the *Marina del Cantone*, whence the ruins of Crapolla, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three *Islands of the Sirens*, also called *I Galli*, fortified in the middle ages, but now deserted. At the landing-place of *Crapolla* we observe remains of a wall with a fountain in the centre, and traces of an aqueduct; higher up the hill are the ruins of the monastery and early Romanesque basilica of *S. Pietro*, the eight marble and granite columns of which are probably derived from some ancient temple. The interior of the church shows traces of frescoes. Good walkers may ascend from this point to S. Agata (see below) and return thence to Sorrento.

The HEIGHTS ABOVE SORRENTO afford many fine points of view, the paths to which are generally steep, narrow, and viewless, and most conveniently reached on donkey-back. Walking is, however, not unpleasant in the cool season.

A very favourite point is the **Deserto*, 1¾ hr. from the Piazza of Sorrento.

We first follow the Massa road, and then ascend to the left by the *Strada Capodimonte* (p. 148). Beyond (3 min.) the second bend we take the Strada Priora to the left. Farther on (10 min.) we avoid the Crocevia road to the left and go straight on between garden-walls. In ¼ hr. we turn to the left to *Priora*, which we reach after an ascent of 15-20 min.; we now pass through a gateway, cross the Largo Priora, the small piazza in front of the church, to the left, turn to the right opposite the Campanile (and again to the right), and follow the paved path. The red building on the hill before us is the Deserto, ¾ hr. from Priora.

The *Deserto* is a suppressed monastery, in which an establishment for destitute children has recently been fitted up by monks. In return for the refreshments offered to visitors, a contribution to the funds of the institution is expected. The roof of the building commands a charming prospect of both bays, and the island of Capri; in front of the latter rises the hill of S. Costanzo (p. 148), to the left of which is the solitary little church of *S. Maria della Neve*. — From the Deserto we proceed to the E. to the neighbouring village of *S. Agata*, the cathedral of which contains a high-altar of inlaid marble. The descent thence to Sorrento through the beautiful chestnut wood of *La Tigliana* is very steep.

Another interesting excursion is to the *Telegrafo*, an optic telegraph on a somewhat steep hill, communicating with Capri. 2½ M. to the W., and commanding an admirable view.

The route to it is the same as to the Deserto as far as where the road to Priora diverges to the left (30 min.). From that point we proceed in a straight direction to (10 min.) a guard-house of the Uffizio Daziario of Massa Lubrense, about 30 paces beyond which we enter the second gate

on the right leading through the yard of a cottage (2-3 soldi). In 6 min. more the path leads in a straight direction to the telegraph.

At the foot of the hill lies the **Valle delle Pigne*, which derives its name from a number of handsome pines. The view of Capri hence is justly celebrated. Quails are captured here and in other parts of the peninsula of Sorrento, and in the island of Capri, in large numbers in May and June, affording considerable profit to the inhabitants.

An admirable survey of the Piano di Sorrento is afforded by the **Piccolo S. Angelo*, 1½ hr. to the S.E. of Sorrento. The route ascends from the Piazza of Sorrento along the E. margin of the E. ravine, passing *Cesarano* and *Baranica*. At the top is a deserted cottage. From this point over the hill of the *Tore di Sorrento* to S. Agata (see above) 1-1½ hr.

The **Conti delle Fontanelle**, a chain of hills 1½ hr. to the E. of Sorrento, the path to which diverges to the right from the Meta road by the white summer-house of the *Villa Cacace* between the villages of *Pozzopiano* and *Carotto*, command a survey of the bays of Naples and Salerno. Having reached the top of the hill, we proceed to the left by a footpath leading in ¼ hr. to the *Arco Naturale*, a natural rocky archway on the S. coast, which was partially destroyed in 1841. We may now ascend hence to the **Telegrafo di Marecoccola*, the hill to the W., and an admirable point of view.

Above Meta (p. 146) lies the suppressed monastery of **Camaldoli di Meta*, now a country-seat of the Marchese Giussi, commanding an excellent view. It is reached in 2¼ hrs. from Sorrento: dusty road to Meta 3¼ M.; ascend to the right to *Arbore* or *Alberi*, ½ hr.; turn to the right beyond the village, and in 20 min. more the yellow building is reached. As the view is finest towards sunset, the excursion should not be made at too early an hour (gardener ½-1 fr.)

A fatiguing, but interesting excursion is the ascent of the **Vico Alvano** (1600 ft.), the path to which also diverges from the Meta road by the above-mentioned Villa Cacace. It then crosses the heights of the *Conti di Geremenna*. (From Sorrento, there and back, 6-7 hrs., with guide.)

We may also walk in 2 hrs. by *Meta*, *Arbore* (see above), *Fornacelle*, and *Preazzano* to the village of *S. Maria a Castello*, where from a projecting rock a view is obtained of *Positano*, 2000 ft. below, to which a path descends in steps. On 15th Aug., the occasion of a great festival at Positano (comp. p. 166), many visitors ascend from Sorrento to S. Maria for the sake of seeing the illumination below; after which, however, they have to return in the dark by a bad road.

Capri.

Comp. Map, p. 142.

From Naples to Capri. *Steamboat* (viâ Sorrento), see p. 143. It starts from the steps of S. Lucia (p. 39; Pl. E, 6) at 8, 8.30, or 9 a. m. — After touching at Sorrento (1¾ hr.), the steamer proceeds direct to the Blue Grotto. After visiting the latter, the passengers are then conveyed to the Marina of Capri, arriving about 12 or 12.30. The vessel starts again about 3 p.m. and reaches Naples about 6 p.m. — Fare from Naples to Capri 8 fr., return-tickets (available in 1875 for one day only) 12 fr.; from Sorrento to Capri 6 fr., return-ticket 10 fr.; embarcation and landing at Naples and at Capri 30 c. each person, or for a single passenger 50 c.; boat into the Blue Grotto 1¼ fr. and small fee (see below). Unless the traveller is much pressed for time, this is a most unsatisfactory mode of visiting beautiful Capri, as, in addition to the Blue Grotto, he will barely have time to visit the Villa of Tiberius. The view from the latter, moreover, is far less attractive in the middle of the day than by even-

ing light. One whole day at least should be devoted to the island, as there are many other beautiful points besides the two just mentioned.

As the trips of the steamer are neither very regular nor punctual, enquiry on this subject should be made at the hotels, or, better still, at the office. Strada Molo Piccolo 34. It should also be observed that when the wind is in the E. or N. the Blue Grotto is not accessible — a fact, however, which the captain of the steamer is careful not to mention. On such days, moreover, the roughness of the water is apt to occasion sea-sickness.

A *Market Boat* also plies between Naples and Capri three times a week, the length of the passage depending of course on the weather (3-4 hrs.; fare 2 fr.). It generally starts from the Porta di Massa, by the Molo Piccolo (Pl. F, 5) at Naples, at noon.

From Sorrento to Capri. *Steamboat* (see above), starting from the Piccola Marina. — By *Small Boat* the passage takes 2-2½ hrs. (fares, see p. 147).

A four-oared boat for the excursion to Capri and Amalfi costs 30-40 fr., the night being spent at Capri. Fine weather is indispensable, but a perfect calm is neither necessary nor desirable. — The cheapest way of reaching Capri from Sorrento is by the *Barca Postale* of Michele Desiderio, starting from Capri every morning at 6 or 7 o' clock, and returning from the Piccola Marina at Sorrento about noon (fare, with luggage, 2 fr.).

Order is now tolerably well maintained at the landing-place at Capri. One soldo is sufficient payment for assistance rendered to passengers on landing. If more is given, the traveller's liberality is sure to attract a host of the keen-eyed beggars who infest the place. Begging is the order of the day here, even more than elsewhere in Italy, and is often accompanied by singing and dancing, while the cry resounds, "un bajocc', Signoria! Eccellenza! un bajocc'!"

Disposition of Time. The excursion to the *Blue Grotto* (p. 154), for which light boats will be found at the landing-place, occupies 1¾-2 hrs. (for 1 person 1¼-1½ fr., 2-3 persons 2-3 fr.; these small boats are not allowed to take more than three passengers). Besides the boat-fare, each person pays for admission to the grotto 1¼ fr., the sum fixed by the Municipio of Capri, which has to be handed to the boatman at the end of the trip. If the wind is from the E. or N. access is impossible. The trip by water to the grotto is strikingly beautiful, especially if the boat steers near the precipitous rocky shore. Those who have started late from Sorrento had better row direct to the grotto (best light 10-12 o'clock), the skiff for entering which is ordered by a signal in passing.

Travellers who desire to return to Sorrento on the same day had better first visit the Blue Grotto, then order dinner at one of the inns on the Marina, ascend to *Capri* and go direct to the *Punta Tragara*, or to the *Villa di Tiberio* if time and energy permit, and finally return direct to the beach. — Those who spend the night on the island can of course accomplish all this with greater leisure. On the following morning they should then descend (20 min.) to the *Piccola Marina* on the S. side of the island, and take a boat to the *Green Grotto* (1½ fr.; 1½ hr. there and back); or, still better, perform the *Giro* of the whole island by boat (3-4 hrs.). — If a longer stay be made, *Anacapri* may also be visited, and *Monte Solaro* ascended.

Hotels. *At the Marina.* *Hôtel du Louvre (*Stanford*), admirably situated on a height a little to the W. of the landing-place, pension 6-9 fr., with baths (table d'hôte on the arrival of the vessel, 4½ fr.); Hôtel de la Grotte Bleue, adjacent; Gran Bretagna, the nearest to the landing-place, D. 4½, pension 6-7 fr. — *In the Village of Capri.* *Albergo Quisisana, English landlady (widow of *Dr. Clark*), an excellent house, pension 8 fr.; *Albergo del Tiberio and Hôtel Royal (well spoken of; pension 6-7½ fr.), both near the Piazza. A few paces farther, *Albergo di Michele Pagano (*Vittoria*), pension 6 fr.; the garden contains a handsome palm-tree. Hôtel de France, to the left of the Piazza, higher up, at the foot of the castle to the E., good, but unpretending, pension 6 fr.

Donkey from the Marina to the village of Capri 1¼, *Horse* 1½ fr.; to the Villa di Tiberio and back 2½ or 3 fr.; to Anacapri 3 or 4 fr., and a small fee; per day 5 or 6 fr., and the same for the ascent of the Monte Solaro. — *Guides* are quite unnecessary unless time is very limited. A boy to show the way may be engaged for several hours for ½-1 fr.

Boats (bargaining necessary) about 1½ fr. per hour; trip to the Blue Grotto 1¼-3 fr. (see above); 'giro', or tour of the island, 6-8 fr. — The *Marina Piccola* on the S. side of the island, where the Green Grotto is situated, is reached in 20 min. (starting from the Piazza at Capri we diverge after 7 min. to the right from the road to Anacapri by a white house, and immediately turn to the left and pass under the road). Boat hence to the Green Grotto and round the E. end of the island to the Marina about 4 fr.

Capri, the ancient *Capreae* ('island of goats'), is a small, mountainous island of oblong form. The highest point is the *Monte Solaro* on the W. side, 1980 ft. above the sea-level; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. Boats can land safely at two places only. The island contains about 5000 inhab. and two important villages only, those of *Capri* and *Anacapri*. The inhabitants, who support themselves chiefly by agriculture and fishing, still retain some old peculiarities of habits and costume. One of their chief pursuits is coral-fishing, in which many of them are engaged in summer on the African coast. The island yields fruit, oil, and excellent red and white wines in abundance. The indigenous flora comprises 800 species.

The island first came into notice under Augustus, who showed a great partiality for it, and founded palaces, baths, and aqueducts here. Tiberius erected twelve villas, in honour of the twelve gods, in the principal parts of the island, the largest of which was the Villa Jovis (Tacit. Ann. iv. 67), after he had surrendered the reins of government to Sejanus and retired hither (A.D. 27). He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given of the cruelty and profligacy of the emperor, even towards the close of his career. The tranquillity and inaccessibility of the island, as well as the geniality of the climate, were the attractions which induced him to spend so many years in it. Considerable remains of the buildings of Tiberius are still extant.

In 1808, during the Napoleonic wars, Capri was captured by the English under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct. 1808, however, the island was recaptured by Murat by a brilliant coup-de-main.

The *Marina Grande*, or principal landing-place, where the steamers and most of the small boats land their passengers, is on the N. side of the island, where there are several hotels and a number of fishermen's cottages. Two paths ascend hence to the village of Capri. The easier leads to the right (W.) and ascends past the hotels in windings (20-25 min.). The shorter, but steeper path to the left (E.) ascends in steps. They both run between garden-walls the greater part of the way, and are far from pleasant in the middle of the day.

Capri (460 ft.), the capital of the island, with 2350 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Mte. Solaro), and is commanded by two

lower hills crowned with dilapidated castles. Nearly in the centre of the village is the small Piazza, to which the paths from the Marina lead, and from which the road to Anacapri starts. To the S. of it (5 min.) is the *Certosa*, founded in 1371, now a barrack.

Leaving the Piazza by a vaulted passage to the left of the flight of steps opposite the campanile, then turning to the right and passing the hotels of Pagano and Quisisana, and turning to the left again (as the path straight on leads to the Certosa), we are led by a path which ascends slightly the greater part of the way to the (20 min.) ***Punta Tragara**, the E. promontory. This point commands a picturesque view of Capri and the S. coast, with three precipitous cliffs called the *Faraglioni*. On the summit of the one nearest the land are remains of a Roman tomb.

The E. promontory, called *Lo Capo*, is supposed to have been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. This is a beautiful point of view (3/4 hr. from the village of Capri). The path cannot be mistaken. From the Piazza we pass to the left through the archway bearing the sign of the Hôtel de France and follow the paved track, which soon ascends a little. It then becomes level, and at length skirts the slope to the right. On the right, a few minutes before reaching the last hill, we pass a clean tavern called 'Salto of Tiberio', after the rock from which, according to a purely mythical story, the tyrant precipitated his victims. A projecting platform with a railing affords a view of the sea below.

To the right are the remains of an old *Lighthouse* (*view).

After a slight ascent we reach the ***Villa di Tiberio** (pronounced *Timberio* by the natives), part of the extensive ruins of which are now used as a cow-stable. They consist of a number of vaulted chambers and corridors, the uses of which cannot now be ascertained. On the highest point is the small chapel of *S. Maria del Soccorso* (1050 ft.), with the cell of a hermit, who for a trifling donation allows the visitor to inscribe his 'testimonium præsentiæ'. This point commands a noble prospect of the island and the blue sea, of the barren Punta di Campanella opposite, and the two bays; even Pæstum is said to be sometimes visible.

In returning we take the path which diverges to the left by a house on the road-side, 1/4 hr. from the Salto of Tiberio; we then cross the yard diagonally towards the left, ascend a few steps, and traverse gardens and fields in the same direction. In 1/4 hr. we reach the so-called *Val di Mitromania*, sometimes called *Matrimonio* by the islanders, a valley descending eastwards to the sea at the base of the *Tuoro Grande* or *Telegrafo*. To the left in this valley, 8 min. farther, and reached by a path which is rather rough towards the end, rises the ***Arço Naturale**, a magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. A visit to the *Grotta di Mitromania*, or grotto of Mithras, a shrine of the Persian god of the sun, to which 130 steps descend, may be combined with this excursion.

The ruins on the *Tuoro Grande* are supposed to belong to the second

villa of Tiberius. On the coast are numerous ruins under water; among others, to the S. of Capri, by the Camerelle, is a long series of arches, perhaps belonging to an ancient road.

FROM CAPRI TO ANACAPRI (3/4 hr.). A new road in long windings hewn in the rock now supersedes the steep and fatiguing flight of 535 steps (to the foot of which 249 more ascended from the Marina) which used to form the chief approach to Anacapri. This road commands beautiful views. Above it rises the ruined mediæval *Castello di Barbarossa*, named after the pirate who destroyed it in the 16th century. At the entrance to Anacapri is the *Ristoratore di Barbarossa*, a small tavern. The road to the right leads into the village; that to the left to the Monte Solaro.

Anacapri (880 ft.), the second village in the island, with 1700 inhab., is scattered over the lofty plain which slopes towards the W. On the left side of the street, before the church is reached, is a small *Café*. The tower of the church commands a fine view. There are Roman ruins in this neighbourhood also, particularly at the village of *Damecuta*, on the N.W. side, where a villa of Tiberius once stood.

The *ASCENT OF MONTE SOLARO is recommended to tolerable walkers, as the mountain commands two beautiful and entirely different views, viz. that from the hermitage, and the panorama from the summit. The route is easily found. By the above-named Ristoratore di Barbarossa at the beginning of Anacapri we follow the paved path to the left, and after 60 paces the footpath to the left, which passes the cypress-shaded cemetery. Beyond the cemetery we take the second path diverging to the left, which immediately afterwards turns to the right; 70 paces farther we turn to the left and ascend through a hollow (10 min. from the Ristoratore). On the crest of the hill (1/2 hr.) which connects the summits of *La Crocella* and Monte Solaro we pass through a gateway, and then follow the bridle-path to the right to the white wall of the *Hermitage (1624 ft; good wine, for which Pater Anselmo, the hermit, expects a trifling fee), where a projecting platform commands a most picturesque view of the village of Capri and the whole of the beautiful island. After a very fatiguing ascent of 20 min. more we reach the summit of the ***Monte Solaro** (1980 ft.), which rises abruptly from the sea, on the S. side of the island, and is crowned by a ruined fort. The *view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as the ruins of Pæstum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator also obtains a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve, and culminating in the Monte Vergine near Avellino. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet.

The ****Blue Grotto** *(Grotta Azzurra)* is situated on the N. side of the island, about midway between the landing-place of Capri and the *Punta Gradelle* (boat and admission to the grotto, see p. 151). The boat skirts the base of the precipitous rocky shore, where numerous sea-stars (stella marina) are observed. In 1/4 hr. we reach the ruins of the *Baths of Tiberius*, where a fragment of an ancient wall and part of a column in the water are to be seen, and in 1/2 hr. more we arrive at the entrance of the grotto, which is scarcely 3 ft. in height. Visitors must lie down in the boat on entering. When a breeze blows from the N. or E. the grotto is

not accessible. In the interior the roof rises to a height of 41 ft.; the water is 8 fathoms deep. Length of the grotto 175 ft., greatest width 100 ft. The effect of the blue refraction of the light on every object is indescribable, and at first completely dazzles the eye. Objects in the water assume a beautiful silvery appearance. One of the boatmen usually offers to bathe in order to show this effect, and is sufficiently rewarded with 1 fr., although he generally makes the exorbitant demand of 2-3 fr. The most favourable time is between 10 and 12 o'clock. The grotto was known to the ancients. Near the middle of it is a kind of landing-place, leading to a passage with broken steps, but closed at the upper end, once probably an approach from the land to the grotto, which was perhaps connected with the villa of Tiberius at Damecuta. The grotto fell into oblivion in the middle ages, but since 1822, when it was re-discovered by fishermen, it has justly been a favourite attraction.

Anacapri is reached by a tolerable path, beginning near the Blue Grotto, which before the construction of the new road formed the chief route between that village and the Marina of Capri.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others are also well worth visiting. The GIRO, or *VOYAGE ROUND THE ISLAND, occupies 3-4 hrs. (boats see p. 152). Steering from the Marina towards the E., we first reach the *Grotta delle Stalattite*, with its stalactite formations. We then round the promontory of Lo Capo, and visit the *Grotta Bianca*, named like the others from its predominating colour. The most striking part of the trip is at the *Faraglioni* (p. 153), which rise majestically from the water. The central cliff is undermined by an imposing archway, through which the boat passes, but not visible from the land. We next pass the Piccola Marina (p. 152) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, a cavern of a beautiful emerald-green colour, and the most interesting after the Blue Grotto (best light about noon). The voyage hence round Anacapri to the Blue Grotto is less attractive, but this cavern may now be visited as an appropriate termination to the excursion (in which case a skiff for the grotto should be previously ordered to meet the traveller). Lastly we pass the lighthouse and several fortifications dating from the English occupation of 1808.

11. From Naples to Salerno, Pæstum, and Amalfi.

Compare Map, p. 100.

The BAY OF SALERNO cannot indeed compete with the Bay of Naples; towards the S. its shores are flat and monotonous; but the N. side, where the mountains of the Sorrentine peninsula rise abruptly some thousands of feet from the sea, is replete with beauty and grandeur. Here are situated the towns of *Salerno* and *Amalfi*, conspicuous in the pages of

mediæval history, and still containing a few monuments of their former greatness. Farther S., in a barren, desolate situation, are the temples of *Paestum*, usually the extreme point of the Italian peninsula visited by northern travellers. All these recal the golden period of Greek history and art more forcibly than any other localities in Italy.

This route may conveniently be combined with the preceding (p. 143) as follows: First Day: *La Cava* and *Salerno*. Second Day: *Paestum*. Third Day: *Amalfi*. Fourth Day: By boat to Positano or Scaricatojo, and across the hills to *Sorrento* (or by boat direct to Capri, and next day to Sorrento). Fifth Day: By the Barca Postale at noon to *Capri*. Sixth Day: Back to Naples by steamer. The passage across the mountains (p. 160) to Sorrento, as well as the excursion to Pæstum, were formerly not unattended with danger from brigands, but these routes are now considered safe.

Railway from Naples to *Salerno*, 34 M., in 2¼ hrs.; fares 6 fr. 15, 4 fr. 30, 2 fr. 45 c. (Vietri is the station for Amalfi); to *Eboli*, 50 M., in 3¼-3½ hrs.; fares 9 fr. 5, 6 fr. 35, 3 fr. 65 c.; to *Romagnano*, 74½ M., in 5½ hrs.; fares 13 fr. 60, 9 fr. 55, 5 fr. 50 c.

From Naples to *Pompeii*, 15 M., see R. 7. The train, after quitting the Bay of Naples, traverses the fertile plain of the *Sarno*. Cotton and tobacco are extensively cultivated here. 17 M. *Scafati*. The festival of the Madonna del Bagno takes place here on 15th Aug. (see p. 31).

19½ M. *Angri*, near which Teias, the last king of the Goths, was defeated by Narses in 523, after having descended from Lettere on Monte Sant' Angelo to the plain. The district gradually becomes more mountainous, and the scenery is picturesque the whole way.

21 M. *Pagani*, with 12,500 inhabitants. In the church of S. Michele, under the altar of a chapel to the left of the choir, are preserved under glass the relics of Alphonso de' Liguori, born at Naples in 1696, bishop of S. Agata in 1762, and founder of the order of the Redemptorists, who died at Pagani in 1787, and was canonised by Gregory XVI. in 1839. The place contains nothing else to detain us. From Pagani to Amalfi, see p. 162.

22½ M. *Nocera de' Pagani*, a town of some importance but no great interest, near the ancient *Nuceria Alfaterna*, where Hugo de' Pagani, founder of the order of the Templars, and the artist Francesco Solimena were born, and where Paulus Jovius, the historian, was bishop. To the left of the line, above the extensive Capuchin monastery, rise the ruins of the ancient *Castello in Parco*, the scene of the death of Sibylla, widow of King Manfred, and her youthful son after the battle of Benevento (1266). At the close of the 14th cent. the castle was one of the principal strongholds of the house of Anjou. Fine view from the summit.

On the right, shortly before the train reaches the small village of (25 M.) *S. Clemente*, we observe the ancient baptismal church of **S. Maria Maggiore*, similar to S. Stefano in Rome. The basin in the centre is surrounded by eight granite columns, enclosed by a circular passage with sixteen pairs of handsome pillars of pavonazetto with four capitals, all antique. The walls are decorated with frescoes of the 14th century.

Beyond S. Clemente the line ascends considerably. On emerging from a cutting the train reaches —

28 M. **La Cava** (*Albergo di Londra*, in a garden; *Hôtel Vittoria; Pension Suisse; *Café d'Italia*, in the Piazza), situated in a charming valley, a favourite summer and autumn resort. The town consists of a long street with arcades, as at Bologna. The main street leads from the station to the left to the Piazza, where a church and a large fountain are situated. Good lodgings may be hired here.

*Excursion to Corpo di Cava, 1¼ hr. to the S.W., situated on a wooded height, very pleasant, especially on a summer afternoon (donkey 1½-2 fr., there and back 2-3 fr.; carriages may also be hired). Leaving the Piazza we ascend the road to the left by the church. After 5 min., when the road turns to the right, we ascend by the shorter path to the left by a church, and farther on between walls, past the red-painted tobacco manufactory, to *S. Giuseppe*, a church with a few houses. Here we again quit the road, which goes to the right, and follow the path to the left. It descends, crosses a ravine (beyond the bridge a small church to the left), and again gradually ascends, commanding a view of the village to the right. For a time the path is enclosed by walls, but a view is soon obtained of the valley of La Cava to the left, and, higher up, of the Bay of Salerno. In ½ hr. (from S. Giuseppe) we arrive at the church of *Pietra Santa* (so called from a rock in front of the high altar, on which the pope sat in 1816), whence a fine view is obtained of the mountain slopes of Cava, studded with numerous white houses, and the Bay of Salerno to the right. In the narrow valley about twenty mills are propelled by the brook. The slender round towers on the hills about Cava are erected for the capture of wild pigeons in October. Beyond Pietra Santa we skirt the wood for 8 min. and reach the high road, which soon afterwards crosses the viaduct to Corpo di Cava. Here the road divides, leading to the village to the right, and to the monastery in 5 min. towards the left.

The village of **Corpo di Cava** (**Michele Scapolatiello* and *Ferdinando Adinolfi*, both rustic) stands on the rock against which the monastery is built, above a beautiful narrow valley with several mills. The air is pure and the situation beautiful, so that travellers often make a prolonged stay here.

The famous Benedictine abbey of ***La Trinità della Cava**, founded in 1025 by Waimar III., a Lombard prince of Salerno, is now condemned to dissolution. It still contains about twenty monks. The *Church* (with two ancient sarcophagi at the entrance) contains the tombs of S. Alferius, the first abbot, of Queen Sibylla, wife of Roger, who died at Salerno, and of several anti-popes, among whom was Gregory VIII. The organ is one of the best in Italy. — The *Archives* of the monastery (shown in the forenoon only) are of great value, and contain a number of important documents on parchment in uninterrupted succession; the catalogue comprises 8 vols. Among the valuable MSS. are the Codex Legum Longobardorum of 1004, a prayer-book with miniatures of the school of Fra Angelico da Fiesole, the Latin Biblia Vulgata of the 7th cent., etc.

The train now traverses a beautiful district, and soon affords a view of the Bay of Salerno; in 10 min. it reaches —

30½ M. **Vietri,** charmingly situated, with several villas.

Passengers may alight here and take a carriage down to Salerno (2 fr., single seat ½ fr.). The road descends, commanding a view of the sea, and affords a pleasant walk. High above, along the rocks of *Monte Liberatore* to the left, runs the railway. Carriage to Amalfi (p. 162) less expensive here than at Salerno (a drive of 2-2½ hrs.; with one horse 4, with two 6 fr., and fee of 1 fr.).

The railway, supported by galleries, and passing through four tunnels, the last of which penetrates the castle-hill, descends rapidly hence to Salerno.

34 M. **Salerno.** The *Railway Station* lies at the E. end of the town, a considerable way from the principal hotels.

Hotels. *Hôtel Vittoria, at the entrance to the town from Vietri, on the left, the farthest from the station, R. 3, B. 1½, D. 5, L. and A. 2 fr., pension according to arrangement; *Hôtel d'Angleterre, on the Marina; both these houses command a fine view. — Albergo Americano and Albergo di Pacella, also on the Marina, unpretending (charges according to bargain).

Cafés. Several on the quay, now the Corso Garibaldi.

Sea-Baths near the Marina, similar to those at Naples (p. 26).

Carriages. From the railway to the town with one horse 50 c., with two horses 1 fr.; at night 70 c. or 1½ fr.; one hour 1 or 2 fr., at night 1½ or 2½ fr. — For drives in the neighbourhood a previous agreement should always be made, gratuity included, although even in this case 1-2 fr. above the fare is always expected. The charges made at the hotels are as follows (but the carriage-owners take less when treated with directly): To *Paestum* with two horses 20-25 fr.; with three horses, for 4-5 persons, 25-30 fr., and a fee of about 2 fr.; with one horse to *Amalfi* (p. 162) 5-6, with two horses 8-10 fr. — Single travellers may avail themselves of one of the swift but uncomfortable *corricoli* (two-wheeled, rustic vehicles; driver stands behind the passenger), but a stipulation should be made that no second passenger be taken up by the way; to Amalfi (tutto compreso), according to circumstances 2½-4 fr.

Rowing or *Sailing Boat* (according to bargain) 1-1½ fr. per hour. Boat to Pæstum 20-25, to Amalfi 8-10 fr., according to the number of rowers.

Popular Festival on the eve and day of St. Matthew, 20th-21st Sept., with fireworks and illumination which are best seen from a boat (4-5 fr.).

Salerno, the ancient *Salernum*, delightfully situated at the N. extremity of the bay, and bounded on the E. by fertile plains, is the seat of the local government and of an archbishop, and the chief residence of the numerous local aristocracy (pop., with the adjoining villages, 27,750). The old town, rising on the slope of the so-called Apennine, with narrow and irregular streets, recals the 9th and 10th centuries, when the Lombards occupied it, the 11th cent. when it belonged to the Normans, and lastly the period when the houses of Hohenstaufen and Anjou were masters of the place, and when Salerno enjoyed the reputation of being the greatest medical school in Europe.

The **Marina*, or quay, 1 M. in length, now called the *Corso Garibaldi*, affords a beautiful walk, especially on summer evenings. The once excellent harbour is now choked with sand. At the W. end of the Marina is a large new *Theatre*, with some flower-beds adjacent. Nearer the E. end of the Marina stands the monument of *Carlo Pisacane*, Duke of S. Giovanni, 'precursore di Garibaldi', a Genoese, who participated in the attempts to revolutionise Italy in 1857, landed in Calabria, and perished while attempting to escape. The large building between the two sentry-boxes, about 100 paces farther, is the *Prefettura*, past which a narrow street to the left leads to the —

*Cattedrale S. Matteo, erected in 1084 by Robert Guiscard, and adorned with works of art from Pæstum. The restoration of 1768 has deprived the edifice of much of its simple grandeur, but it still merits a visit. The steps ascend to an atrium, sur-

rounded by twenty-eight antique columns. In the centre formerly stood a granite basin which is now in the Villa Reale at Naples. Along the walls are ranged fourteen ancient *Sarcophagi*, which were used by the Normans and their successors as Christian burying-places. The bronze doors, executed at Constantinople, were presented by Landolfo Butromile in 1099.

The nave contains two ambos or reading-desks, and an archiepiscopal throne, richly decorated with mosaic by *Giovanni of Procida*. On the right are two antique sarcophagi with Bacchanalian representations, now used as burial-places for archbishops. The *Crypt* beneath, richly decorated with marble and mosaics, is said to contain the remains of the Evangelist St. Matthew, brought here from the East in 930. In the N. aisle is the Tomb of Margaret of Anjou, wife of Charles of Durazzo and mother of Ladislaus and Johanna II.; then the tombs of Sigelgaita, second wife of Robert Guiscard, of their son Roger Bursa, and of William, son of the latter, with whom the direct line of the Norman dukes became extinct. — The chapel to the right by the high altar contains the tomb of Hildebrand, afterwards Pope Gregory VII., who died here on 25th May, 1085, after he had been banished from Rome by Henry IV. The monument was restored in 1578 by Archbishop Colonna, and furnished with an inscription. The monument of Archbishop Carafa is adorned with a relief from Pæstum: Rape of Proserpine. In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded. The choir contains a pavement and balustrade of ancient mosaic and two columns of verde antico. On the altar in the Sacristy (in the N. transept): *Scenes from the Old and New Testament, on numerous carved ivory tablets, dating from 1200.

In *S. Lorenzo* frescoes by *Andrea Sabbatini* have recently been discovered under the whitewash.

On the hill (900 ft.) lie the ruins of the ancient *Castle* of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. (A little beyond the cathedral we turn to the right; farther up, the path becomes steep; at the top, 3/4 hr., is a cottage; fee of a few soldi.)

The train as it proceeds affords a charming view of the bay to the right, and of the mountains to the left. 39 M. *Pontecagnano;* 44 M. *Bellizzi*; 45½ M. *Battipaglia*, whence two great routes diverge, one to Calabria (R. 20), and the other, descending and skirting the coast, to Pæstum (see below).

49½ M. **Eboli** (*Albergo del Vozzo*, on the road, about 200 paces from the town, also the diligence-office), a town with 9000 inhab., situated on the hill-side, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of Persano, the towns at the foot of the Monte Alburno, the temples of Pæstum, and the valley of the Sele, the ancient Silarus. From Eboli to Pæstum, see below. — Continuation of the railway, see R. 19.

Pæstum.

From Salerno. An excursion to Pæstum is most conveniently made from Salerno, where the previous night has been spent. Distance 26 M., a drive of 4 hrs. Most travellers, however, take the early train to *Battipaglia* (12½ M., in 41 min.; fares 2 fr. 10, 1 fr. 50, 85 c.; return-tickets 3 fr. 75, 2 fr. 65 c.), to which they send a carriage from Salerno to await their arrival. The drive thence to Pæstum takes little more than 2 hrs.

Refreshments (which the landlords provide at 3 fr. each person, with wine) should be taken from Salerno, as the osteria at Pæstum is extremely poor, and the drinking-water bad. A long day is necessary for this excursion, as even those who travel by train to and from Battipaglia take 6 hrs. for the journey alone; and 4-5 hrs. should be allowed for the stay at Pæstum. The hot summer months are unfavourable for the excursion owing to the prevalence of malaria in this district; but if the traveller is not deterred by this drawback he is particularly cautioned against indulging in sleep.

From Eboli (see above) the excursion is less pleasant, as there is no good inn at that town for spending the previous night. Carriages will be found waiting at the station to meet the early train from Naples, but most travellers will dislike to delay the hiring of their carriage and the attendant bargaining till this stage of the journey. (Carriage with two horses 15-18 fr.; corricolo for one, or at most two persons, 8-10 fr.; a stipulation should be made that the driver admit no other passenger.) Distance from Eboli to Pæstum 15 M., a drive of 2¼ hrs.

By Water. In fine weather the excursion may also be made from Salerno by boat (p. 158). Travellers land at the influx of the Salso, about 1½ M. from the ruins.

In winter parties (p. 26) are frequently formed at Naples for the purpose of visiting Pæstum. See advertisements at the hotels. A party of three or four friends, however, will perform the journey as cheaply and more pleasantly.

From *Salerno* our route is by the great Calabrian road as far as (12½ M.) *Battipaglia* on the *Tusciano*. It then turns to the S. and traverses marshy plains, enlivened only by a few herds of buffaloes and other cattle. Agriculture, however, has been making some progress here of late years, and the malaria is diminishing in consequence. About 6 M. beyond Battipaglia our road is joined by that from *Eboli* (7½ M. distant), which skirts the oak-forest of Persano for some distance. About 1½ M. farther the road crosses the impetuous river *Sele*, the ancient *Silarus*, by a stone bridge which has frequently been rebuilt. This used to be considered the most dangerous part of the road in 1860-70, when the neighbourhood was haunted by the daring brigand Manzi. Above the road, on the left, are *Capaccio Vecchio* and *Nuovo*. The carriage drives through the old gate between the town walls, passing the Temple of Ceres and several poor hovels, and stops at the entrance to the Temple of Neptune. The custodian is under the control of the same authorities as the guides at Pompeii (1 fr. on leaving).

Pæstum, according to Strabo, was founded by Greeks from Sybaris about the year B.C. 600, and its ancient name of *Poseidonia* (city of Neptune) sufficiently indicates its Greek origin. In the 4th cent. the town was in possession of the Lucanians who oppressed the inhabitants; and at that period the citizens used to celebrate a festival annually in memory of their Greek origin and their former prosperity. After the defeat of Pyrrhus, Poseidonia fell into the hands of the Romans, who in B.C. 273 founded the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it gradually fell to decay, and as early as the reign of Augustus was notorious for its malarious air. Christianity took root here at an early period. When the Saracens devastated Pæstum in

the 9th cent., the inhabitants fled with their bishop to the neighbouring heights, and there founded *Capaccio Vecchio*. In the 11th cent. the deserted town was despoiled by Robert Guiscard of its monuments and sculptures, and remained in this desolate condition for many centuries, till in modern times attention was again directed to the antiquities still remaining. Those who appreciate the simple majesty of Greek architecture should endeavour, if possible, before quitting Naples, to pay a visit to Pæstum.

The ancient **Town Walls,** forming an irregular pentagon, on the river Salso, not far from the coast, about 3 M. in circumference, constructed of blocks of travertine, are preserved almost entire; also a gate on the E. side towards the mountains, with two bas-reliefs on the key-stones representing dolphins and sirens. Outside the latter are fragments of an aqueduct, the pavement of the road, and several towers. Without the N. gate, by which we enter the town, was a *Street of Tombs*. Several of those which have been opened contained Greek weapons; and in one of them, examined in 1854, were found fine mural paintings, representing warriors taking leave of their friends. Most of the objects discovered in the course of the excavations, which are still continued, are preserved in the Museum at Naples (p. 65), but a few are also shown at the neighbouring Villa Bellelli.

The Temples at Pæstum, built in the ancient Greek style, are, with the single exception of those at Athens, the finest existing monuments of the kind. They are three in number. The largest and most beautiful is that in the centre, the so-called ****Temple of Neptune,** 63yds. in length, and 28yds. in width. At each end are six massive, fluted Doric columns, 28 ft. in height; on each side twelve, in all thirty-six columns of $7\frac{1}{2}$ ft. in diameter, all well-preserved. In the interior of the Cella are two series of eight columns each (about 6 ft. in diameter), with a second row of smaller columns above, which supported the roof. The latter are preserved on one side only. The stone is a kind of travertine, to which age has imparted a mellow tone. It contains fossil reeds and aquatic plants. The whole was once covered with stucco, in order to conceal the imperfections of the stone. The temple was a hypæthron, *i. e.*, the cella, where the image stood, was uncovered. The proportions of the symmetrically tapering columns, whether viewed from the vicinity or from a distance, are perfect. This temple, as its whole character betokens, is one of the most ancient specimens of Greek art. Photographs and models of it are frequently seen (comp. Introd., p. xxvii). A stone basis in front of the E. façade probably belonged to a large sacrificial altar.

A little to the S. rises the second temple, the so-called ***Basilica** (a misnomer), of more recent origin, but also of great antiquity. It is 59 yds. in length, and $26\frac{1}{2}$ yds. in width, and its fifty columns are each $6\frac{1}{2}$ ft. in diameter, but its proportions are

less majestic than those of the temple of Neptune. At each end are nine columns, and on each side sixteen, all of travertine stone. The shafts of the columns taper upwards in a curve; the capitals are of a peculiar form which does not occur elsewhere. A series of columns in the central long wall, by a singular arrangement, divided the temple into two halves, so that it contained two 'cellæ'.

In front of these temples probably extended the Forum of the ancient town, basements for altars or statues being still distinguishable here.

Farther N., near the entrance from Salerno, stands the small ***Temple of Ceres,** or of *Vesta* according to others, with a peristyle of thirty-four columns, six at each end, and eleven on each side. Length 35 yds., width 15 yds.; columns 5 ft. in diameter, tapering upwards in straight lines. The columns of the vestibule are distinguished from those of the principal part of the structure by the difference of the fluting. This temple is another fine example of the simple and majestic Greek style. (A few soldi to the doorkeeper.)

Between the Temple of Ceres and that of Neptune a few fragments of *Roman* building have been discovered, a *Theatre* and *Amphitheatre*, it is believed. The latter is intersected by the road. A Roman *Temple* was also discovered here in 1830. Concealed among the underwood near it are two metopæ, adorned with high reliefs. These remains, however, are insignificant compared with the ruins above mentioned. Of the 'rose-gardens' of Pæstum, so much extolled by Roman poets, no traces now exist. The temples are adorned with a luxuriant growth of ferns and acanthus, enlivened solely by the chirping grasshopper, the rustling lizard, and the gliding snake.

A walk on the town-wall, perhaps from the N. gate round the E. side to the S. gate, towards Salerno, will enable the traveller, better than a close inspection, to form an idea of the imposing grandeur of these venerable ruins. The finest general *View of the temples is obtained from the terrace of the first tower to the E. of the road, on the S. side of the town-wall.

Amalfi.

From Sorrento to Amalfi, see p. 166. From Castellamare to Amalfi by the Little St. Angelo, see p. 167.

From Pagani (p. 156) a bridle-path ascends *Monte Chiunzo*, the height to the W. of *Monte Albino*. Near *Torre di Chiunzo*, an ancient fortress erected by Raimondi Orsini, the path divides: that to the left leads through the *Val Tramonti* by *Figliano* and *Paterno* to Maiori (see below); that to the right by *Capiti*, *Cesarano*, and *Scala* to *Atrani* (p. 163). Each of these routes is a walk of 5-6 hrs., but neither should be undertaken without previous enquiries as to the state of the country.

The High Road from Salerno to Amalfi, 9½ M., is the finest route of all (by carriage in 1½-2 hrs.). This magnificent road, completed in

1852, hewn in the cliffs of the coast, and frequently supported by galleries and vast viaducts 100-500 ft. above the sea-level, skirts the coast, passing through thriving villages, and affording a succession of charming landscapes. The slopes are generally somewhat bare, but are in many places laid out in terraces, and planted with vines, olives, lemons, and fruit-trees. The promontories of the coast are occupied by massive square watch-towers, erected under Charles V. as a protection against pirates, now converted into dwellings. This route is still more attractive than that from Castellamare to Sorrento.

From Salerno the road ascends, and near *Vietri* (p. 157) crosses the valley by a stone bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Ratto*. The next place is the picturesquely situated fishing-village of *Cetara*, extending along the bottom of a narrow ravine; it is frequently mentioned in the history of the invasions of the Saracens, and was the first place where they settled. The road now ascends to the *Capo Tumolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso*, where the fleet of Charles V. was defeated by Filippino Doria, to the small town of —

Maiori, at the mouth of the Val Tramonti (see above), with terraced lemon-plantations, at the base of the ruined monastery of *Camaldoli dell' Avvocata* (founded in 1485). Still higher lie the ruins of the ancient castle of *S. Nicola*, of which the Piccolomini were the last proprietors. The road ascends slightly to the next village of Minori, nearly adjoining which are Atrani and Amalfi.

Minori, a clean little village, with lemon-gardens, most beautifully situated, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*.

Atrani lies at the entrance to a ravine, on each side of which the houses rise picturesquely. The church of *S. Salvatore di Biretto* contains handsome bronze doors, of Byzantine workmanship of the 11th cent., monuments of the Doges of Amalfi, and others of the Saracenic period. Above Atrani is the village of *Pontone;* farther on, to the left, lies Ravello (p. 165).

Near Pontone is the house where *Masaniello* (i. e. Tommaso Aniello, son of Cecco d'Amalfi and Antonia Gargano) is said to have been born in 1620. On 7th July, 1647, he headed a formidable insurrection at Naples against the Spaniards, but, after a short period of success, fell into a kind of insanity, and on 17th July was shot in the pulpit of a church by one of his former adherents. These events have been dramatised by Auber, the composer.

A lofty rocky eminence, bearing the extensive ruins of the castle of *Pontone*, separates Atrani from *Amalfi*.

Amalfi. — *Albergo dei Cappuccini, on the Marina, small, good cuisine, R. 3, B. 2, D. 5, A. 1 fr.; a quieter house is the *Albergo della Luna, formerly a monastery, charmingly situated between Atrani and Amalfi, similar charges; pension at both.

Boats 1½-1¾ fr. per hour; to Scaricatojo (p. 167) with 2 rowers 7-8 fr.; to Capri in about 6 hrs. with 4-6 rowers 20-25 fr.; to Sorrento with 4-6 rowers 30-45 fr.; to Salerno with 2 rowers 6-8 fr.

Donkey per hour 1-1¼; to Castellamare by the Little S. Angelo 5-6 fr. *Guide* among the tortuous lanes, with their frequent flights of steps, necessary only when time is very limited; for a visit to the cathedral, mill-valley, and Capuchin monastery 1½-2, whole day 5 fr.

Amalfi, a small town with 6900 inhab., whose chief occupations are the manufacture of paper, soap, and maccaroni, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. In the early part of the middle ages, it was a prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Eastern emperors; it afterwards became an independent state, under the presidency of a 'doge'. The town was continually at variance with the neighbouring princes of Salerno, and even defied the Norman sovereigns of Naples, till King Roger reduced the place in 1131. United with the royal forces, Amalfi carried on a war with the Pisans; and it was during this struggle that the celebrated MS. of the Pandects of Justinian, now one of the principal treasures of the Laurentian library at Florence, fell into the hands of the Pisans. The place then became subject to the kings of the houses of Anjou and Arragon. In the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. After that period Amalfi steadily declined. The town boasts of having given birth to *Flavio Gioja*, who is said to have invented the compass here in 1302, but he was probably the author of some improvement only, as the instrument was in use among the Chinese in the early centuries of the Christian era.

From the Marina a short street leads past the Albergo dei Cappuccini to the small Piazza, on the right side of which rises the cathedral. The entrance adjoining the crypt (see below) may also be reached by the steps to the right of the fountain on the Marina.

The *Cattedrale S. Andrea, approached from the Piazza by a broad flight of steps, is still, in spite of modern alterations, an interesting structure of the 11th cent., in the Lombard Norman style. The portal, built of alternate courses of black and white stone, and resting on seven antique columns from Pæstum and several buttresses, having become insecure, was removed in 1865, but has since been re-erected. — The campanile dates from 1276.

The *Bronze Doors*, executed by Byzantine masters in the 11th cent., bear two inscriptions in silver letters, one of which runs thus: 'Hoc opus fieri jussit pro redemptione animæ suæ Pantaleo filius Mauri de Pantaleone de Mauro de Maurone Comite'.

The *Interior consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, connected with the N. aisle by several entrances. On the left, close to the principal entrance, is an ancient vase of porphyry, formerly used as a font. Near this, to the left, in the first passage to the outer aisle, are two ancient sarcophagi with sculptures, unfortunately damaged, supposed to represent the Rape of Proserpine, and the Nuptials of Peleus and Thetis (according to others, the marriage of Theseus and Ariadne); a third bears the inscription: 'Hic intus homo verus certus optumus recumbo Quintus Fabritius Rufus nobilis decurio' — The choir contains ancient columns decorated with mosaic from Pæstum. — From the S. aisle a flight of steps descends to the Crypt (verger 20 c.), where the body of the apostle St. Andrew

is said to have reposed since the 13th cent. when it was brought hither from Constantinople. The relics, from which an oily matter (manna di S. Andrea) of miraculous power is said to exude, attract numerous devotees. The colossal statue of the saint by *Michael Angelo Maccarino* was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*. — The cloisters contain an ancient Christian relief of the Twelve Apostles, and a Madonna of more recent date.

From the Piazza, opposite the cathedral, the Supportico Ferrari leads us to a small piazza, in the left corner of which we ascend the steps under the house to the right. After 43 steps we turn to the left and ascend the covered flight of steps, at the top of which, high above the sea, our route is level for a little way. After another ascent we at length reach (1/4 hr.) the **Capuchin Monastery*, which was founded by Cardinal Pietro Capuano for the Cistercians, but came into possession of the Capuchins in 1583, and is now a naval school. The building stands in the hollow of a rock which rises abruptly from the sea to a height of 230 ft. It contains fine cloisters, a charming verandah, and magnificent points of view. A large grotto to the left, formerly used as a Calvary, or series of devotional stations, commands a prospect towards the E. (fee 25 c.).

A cool and pleasant *Walk may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains sixteen paper-mills driven by the brook. (From the Piazza we follow the main street, which ends in 4 min.; we then go straight on through the Porta dell' Ospedale, a covered passage opposite the fountain.) On the right rise lofty cliffs, crowned by the ruins of the *Castello Pontone*. The solitary tower dates from the time of Queen Johanna. — To Amalfi belong the five villages of *Pogerola*, *Pastina*, *Lene*, *Vettica Minore*, and *Tovere*, all situated to the W. of the town in a district which yields wine, oil, and fruit in abundance. The coast is overgrown with the aloe and cactus opuntia.

From Amalfi to Ravello, an ascent of 1 1/4 hr. (donkey 2 fr.; guide 2-3 fr., unnecessary), a most attractive excursion, affording beautiful views, and interesting also to the student of art, particularly if as yet unacquainted with Moorish architecture.

We return to Atrani; beyond the viaduct and the projecting rock round which the road leads we ascend a broad flight of steps to the left; cross the small Largo Maddalena in front of the church of that name; turn to the right and go on in the same direction, passing through several covered lanes, ascending steps, and sometimes descending. Farther on, we skirt the right (E.) slope of the valley, ascend in windings, and at length pass through a gateway to the piazza in front of the cathedral of Ravello.

Ravello, a celebrated old town in a lofty situation, when in the zenith of its prosperity possessed thirteen churches, four monasteries, numerous palaces, and a population of 36,000 souls, but now numbers 1800 inhabitants only.

The **Cathedral*, founded in the 11th cent., is almost entirely modernised. The bronze doors, with numerous figures of saints,

date from 1179. The magnificent *Ambo, in marble, embellished with mosaics, was presented in 1272; it rests on six columns supported by lions; inscription, 'Nicolaus de Fogia marmorarius hoc opus fecit'. Opposite to it is the pulpit, in a simpler style, with a representation of Jonah being swallowed by the whale. In the choir is the episcopal throne, adorned with mosaics. On the left is the Cappella di S. Pantaleone, containing the blood of the saint. In the Sacristy is a Madonna by Andrea Sabattini of Salerno.

Turning to the left on leaving the cathedral, passing the fountain, and walking for 100 paces between garden-walls, we reach the entrance to the **Palazzo Rufalo* (visitors ring a bell on the right), now the property of a Mr. Reid. This edifice, built in the Saracenic style and dating from the 12th cent., was once occupied by Pope Adrian IV., King Charles II., and Robert the Wise. In the centre is a small, fantastic court with a colonnade. The gateway has a Saracenic dome. A verandah in the garden (1115 ft. above the sea-level) commands a delightful *view (a contribution for the poor of the place is expected; gardener $^1/_2$ fr.).

Returning to the piazza and ascending a lane to the left of the cathedral, we come in 5 min. to the church of *S. Giovanni*, a modernised basilica borne by columns, and containing a fine old pulpit. — The adjacent garden (1220 ft. above the sea), formerly the property of the d'Afflitto family, affords a fine *view of the valley of Minori, of the small town of that name at its mouth, and of the more distant Maiori and the Capo Tumolo beyond it (fee of a few soldi; refreshments to be had).

S. Maria Immacolata is a picturesque little church.

Another point commanding a very extensive view is the *Belvedere Cembrone*. Passing in front of the cathedral, we go straight through a gateway, turn to the left after 8 min., pass the portal of the church of *S. Chiara*, reach a door on the left, and walk straight through the garden. — Other picturesque points in the environs may be visited if time permits.

Our excursion to Amalfi may be pleasantly extended by 2-3 hrs. by visiting *Scala*, a village with an episcopal church and the ruined castle of *Scaletta*, and *Pontone*, and descending thence to the mill-valley. This is an interesting, but fatiguing walk. A donkey should not be taken farther than Ravello, as riding is scarcely practicable beyond it.

FROM AMALFI TO SORRENTO the best route is by water as far as Positano, or better still Scaricatojo (2-$2^1/_2$ hrs.), and thence on foot or donkey-back across the hills (from Positano $4^1/_4$, from Scaricatojo $2^1/_2$-3 hrs.).

The voyage (boats, see p. 163) along the picturesque coast (*costiera occidentale*), passing the promontory of *Conca*, the precipitous cliffs of *Furore*, the village of *Prajano* with its luxuriant vines and olives, and *Vettica Maggiore* in the vicinity, is very beautiful. In about 2 hrs. we reach —

Positano, picturesquely situated on the mountain-slopes, with 2600 inhab., an important harbour during the Anjou dynasty. Many of the

natives of this place (like those of Secondigliano and Montemurro) leave their homes and travel through the ex-kingdom of Naples as hawkers. They assemble at their native places annually to celebrate their principal church-festival, and again return thither in later life to spend their declining years. With the exception of a few boatmen, the population therefore consists chiefly of old men, women, and children.

[From Positano to Sorrento 4¼ hrs. (guide advisable, 2-3 fr.). The route ascends for nearly 1½ hr., and at the top of the hill inclines to the left. It then leads through (40 min.) *Picciano*, (20 min.) *Praazzano*, and *Fornacelle*, and passes to the right of the hill on which the yellow building of Camaldoli di Meta (p. 150) lies. The next places are *Arbore* and (1 hr.) *Meta* (p. 146), whence Sorrento is 2 M. distant by the high road.]

The voyage to *Lo Scaricatojo* only takes ½ hr. more than the passage to Positano, although situated much farther to the W., as the boat steers from the *Capo Sottile* straight across the bay. The landing at Scaricatojo is not very easy, especially if the sea is at all rough, in which case the boatmen generally propose to go to Positano instead. The traveller may, however, prefer going direct to Scaricatojo, and if he finds the landing impracticable he may then return to Positano.

From Scaricatojo to Sorrento ((2½-3 hrs.; guide desirable). The path ascends, at first by steps in the rocks, to the (1½ hr.) heights of the *Conti di Geremenna*, where there are several scattered houses. We follow the path in a straight direction, avoiding that to the left. Immediately after crossing the crest of the hill, we obtain a view of the Bay of Naples, Capri, Ischia, and Procida. After 5 min. we go straight on, avoiding the stony path to the left; after 25 min., nearly at the base of the hill, the unpaved path leads to the right between walls; after 5 min., to the left; after 5 min. more, to the left by the narrow path to Sorrento (to the right to Carotto, p. 146); again, after 5 min., to the left between walls, and then by the high road to the left; 25 min., Hôtel Bellevue (p. 146); ¼ hr. Sorrento (p. 146).

From Amalfi to Castellamare over the **Little S. Angelo** (7 hrs.; donkeys, see p. 164), a fatiguing walk which hardly repays the trouble, as an unobstructed view is seldom obtained. Enquiry, moreover, should be made before starting as to the safety of the route. The path leads by *Pastina* and *Vettica Minore* in the *Val Vettica*, a picturesque ravine. Farther on, to the left, at the base of the mountain slope, lies *Conca*, consisting of a few scattered houses, where the long *Punta di Conca* extends into the sea. The path, now steep and unshaded, next leads in ½ hr. to *S. Lazaro*, a fort with a small garrison, and the finest point on the route, which will repay a visit from Amalfi. The terrace below commands a strikingly beautiful survey of the fertile coast as far as Positano (p. 166); to the N. rises the Monte S. Angelo (p. 145). Beyond the fort the path, shaded by walnut and cherry-trees, and leading partly through wood, ascends by *Agerola* to the top of the pass of *S. Angelo a Guida*. On the summit we traverse a wild district; to the left is the crest of *La Parata*, to the right the slight eminence of *Piano di Perillo*, overgrown with brushwood. From the summit to (3 hrs.) *Gragnano* a fatiguing descent by a stony and precipitous forest-path. From Gragnano to (3 M.) Castellamare, a dusty high-road (p. 145).

12. From Naples to Nola and Avellino.

From Cancello, a station on the Naples and Rome railway, a branch-line runs to Nola, and skirts the Apennines to Avellino, but is at present only open as far as *Laura* (44 M. from Naples). From Naples to Nola four trains daily in 1½-1¾ hr.; fares 3 fr. 20, 2 fr., 1 fr.; from Naples to Laura three trains in 2¾ hrs.; fares 6 fr. 55 c., 4 fr. 10 c., 2 fr. — Ascent hence to Avellino by diligence or carriage in 1 hr.

From Naples to *Cancello*, 13 M., see p. 10.

20½ M. **Nola,** with 11,400 inhab., an ancient Campanian city,

was almost the only one which successfully resisted the attacks of Hannibal after the battle of Cannæ, B.C. 216; and the following year its inhabitants under the command of the brave M. Marcellus succeeded in repulsing the invader. The Emperor Augustus died here on 19th Aug. A.D. 14, in his 76th year, in the same house and apartment where his father Octavius had breathed his last. In ancient times Nola was not less important than Pompeii. It is now an insignificant place and devoid of interest. In the 5th cent., St. Paulinus, an accomplished poet and Bishop of Nola (b. at Bordeaux in 354, d. 431), is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On 26th July a festival, accompanied by processions and games, is celebrated in his honour. In the middle of the 16th cent. the free-thinker Giordano Bruno was born at Nola, who, on 17th Feb. 1600, terminated his eventful career at the stake in Rome. *Giovanni Merliano*, the sculptor of Naples, known as *Giovanni di Nola*, was also born here in 1488.

Nola is celebrated as an ancient cradle of the plastic art. The magnificent vases with shining black glazing and skilfully drawn red figures, which form the principal ornaments of the museums of Naples and of other places, were executed here. Numerous coins of Nola with Greek inscriptions have also been found. Scanty remains of an amphitheatre still exist.

About ½ M. to the N.E. of the town is situated the *Seminary*, where several Latin inscriptions and the so-called *Cippus Abellanus*, a remarkable inscription in the Oscan language found near Abella, are preserved. Above the seminary (5 min.) is the Franciscan monastery of *S. Angelo*, commanding a view of the fertile and luxuriant plain; to the left is Monte Somma, behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni. A little to the E. is a Capuchin monastery, above which the ruined castle of *Cicala* picturesquely crowns an eminence.

To the W. of Nola lies (5 M.) the small town of *Avella*, or in Latin *Abella*, near which there are extensive plantations of hazel-nut, the 'nuces Avellanæ' of antiquity.

25 M. **Palma,** picturesquely situated on the slopes of the Apennines opposite *Ottajano*, with 7000 inhab. and an ancient château, is commanded by an extensive ruined castle on a height.

30 M. **Sarno,** a town with 15,400 inhab., lies on the *Sarno*, which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold, where Count Francesco Coppola long maintained himself during the conspiracy of the barons against Ferdinand of Arragon (1460).

The view now becomes more limited. 35 M. *Codola*; 37 M. *San Giorgio*. 40 M. **San Severino** (poor inn), on the road from Avellino to Salerno. The principal church contains the tombs of Tommaso da San Severino, high constable of the kingdom of Naples in 1353, and of several princes of Salerno. A road leads from S. Severino to Salerno (about 10 M.; railway projected), viâ *Baronisi*, the scene of the death of Fra Diavolo.

The line now turns N. towards (44 M.) stat. *Laura*, the present terminus. Carriage thence in 1½ hr. to —

Avellino (*Albergo d' Italia*; **Albergo delle Puglie*), with 20,500 inhab., the capital of a province, situated on the old post-road from Naples to Foggia. The name is derived from the ancient *Abellinum*, the ruins of which are 2½ M. distant, near the village of *Atripalda*. Another road leads hence to (14 M.) Montesarchio and Benevento (p. 177).

From Avellino we may visit Monte Vergine, a famous resort of pilgrims. The route is by (5 M.) *Mercogliano*, whence a mountain-path leads in 1½ hr. to the shrine of **Monte Vergine,** founded in 1119 on the ruins of a temple of Cybele. (Donkey there and back, 4 fr. and gratuity.)

The Church contains a miraculous picture of the Virgin, and the tombs of Catherine of Valois, who caused the picture to be brought hither, and of her son Louis of Taranto, second husband of Johanna I. Their effigies repose on a Roman sarcophagus. On the left side of the high altar is the chapel erected for himself by King Manfred, which, when that monarch fell at Benevento, was given by Charles of Anjou to one of his French attendants.

We may ascend hence to the top of the mountain (4292 ft.), commanding a magnificent survey of the bays and the extensive mountainous district. The abbot and the older monks occupy the *Loreto*, or *l'Ospizio*, a large octagonal structure near Mercogliano, erected from a design by Vanvitelli. The archives contain important records of mediæval history. Great festivals, attended by numerous pilgrims in their gayest costumes, are celebrated here at Whitsuntide (see p. 29).

EASTERN AND SOUTHERN DISTRICTS OF S. ITALY.

These parts of Italy have, until recently, been beyond the reach of the ordinary traveller. The W. coast is, moreover, by far the richer and more picturesque, as well as more replete with historical interest. The E. districts can boast of no such names as those of Florence, Rome, and Naples, but they are not devoid of attraction, and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy.

The Apennines, rising at a short distance from the coast, send forth a series of parallel ramifications, forming a corresponding number of parallel valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the three provinces of the *Abruzzi* (Citeriore, and Ulteriore I. and II.), the ancient *Samnium*. They culminate in the *Montagna della Sibilla* (8123 ft.), the *Gran Sasso d'Italia* (9816 ft.), and the *Majella* (9121 ft.), groups which are connected by continuous ranges, and

which are clad with snow down to the month of July. These mountains abound in fine scenery (RR. 15-17), but until recently they have been well-nigh inaccessible owing to the defectiveness of the means of communication and the badness of the inns. The mountains to the S. of 42° N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*.

The last spur which projects into the sea is the *Mte. Gargano* (5118 ft.), which, however, is separated from the chief range by a considerable plain. Beyond this stretches the Apulian plain, an extensive tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain, to the E., that of Apulia.

The Coast (Provinces of *Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous, and destitute of good harbours. The estuaries of the small rivers afford but scanty protection to the vessels of the coasting trade. Even at Ancona the prominent *M. Conero* (1880 ft.) alone renders the anchorage tolerable. The villages and towns, in which local peculiarities often prevail in a marked degree, are generally situated on the heights, and conspicuous at a great distance. Farther to the S., however, in the ancient Apulia and Calabria (p. 198), the coast scenery improves, and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*. Since the construction of the railway the most direct route between Western and Central Europe and the East has passed this way, and this district is gradually attracting more attention from travellers. As yet, however, it is only the larger towns which boast of tolerable inns.

In the S. and S.W. districts, the former province of *Basilicata*, the ancient *Lucania* (less interesting than most other parts of Italy), and in *Calabria*, civilisation has made extremely slow progress, and the inns in particular are grievously behind the requirements of the age. In these respects Calabria, a district replete with striking scenery, is specially unfortunate. The shores of the Gulf of Taranto, whose waters bound both of these provinces, were once studded with numerous flourishing Greek colonies, and the whole district bore the name of *Magna Graecia*; but the traces of that prosperous epoch are now scanty. The period of decline began with the Roman supremacy. The art and culture of the middle ages never penetrated to these remote regions. The fields once extolled by Sophocles for their richness and fertility are now sought for in vain, and the malaria now exercises its dismal sway throughout the whole of this neglected district. The soil belongs to the nobility, who let it to a miserably poor and ignorant class of farmers. The custom of carrying weapons is universally prevalent here, and brigandage is as rife as ever. The villages are generally wretched and filthy beyond description. No one should therefore attempt to explore the remoter parts of this country unless provided with letters of introduction to some of the principal inhabitants (comp. p. 214). It is, however, expected that the condition of the country will speedily improve when the railway-system is more developed, and the dormant capabilities of the soil are thus called into action.

13. From Ancona to Foggia *(Brindisi)*.

201 M. Railway in 6¼-12½ hrs.; fares 36 fr. 35, 25 fr. 50, 14 fr. 35 c. (3rd class by express 18 fr. 20 c.). — Ancona is 347 M. distant from Brindisi, to which an express train runs daily in 14 hrs. in correspondence with the quick trains from Milan and Bologna (fares 62 fr. 50 c., 44 fr., 31 fr. 40 c.); also once weekly (Sund.) in 10¾ hrs. (from Bologna to Brindisi 15 hrs.), in connection with the English mail to India, carrying passengers to Brindisi only. The local trains stop for the night at Pescara or Foggia.

The line skirts the coast, affording a sea view to the left, and an inland view to the right. The towns, generally situated on the heights, at

some distance from the railway, communicate regularly with their stations by diligence; but these vehicles have little pretension to comfort.

Ancona, see *Baedeker's Central Italy*. The train passes through a tunnel under the hills surrounding Ancona; to the left rises the promontory of *Monte Guasco;* on a hill to the right lies the ancient town of *Osimo*, the Roman Auximum. 10 M. Stat. *Osimo* is 5½ M. from the town. On the right we soon obtain a view of *Castelfidardo*, where the papal troops under Lamoricière were defeated by the Italians under Cialdini on 29th Sept. 1860.

15 M. *Loreto*, 17½ M. *Recanati* (see *Baedeker's Central Italy*). The train crosses the *Potenza*. 23 M. *Potenza Picena* is named after a Roman colony which once lay in the neighbourhood, but of which not a trace now exists. On the hill, about 4½ M. inland, lies the village of *Montesanto*.

27 M. *Porto Civitanova* lies at the mouth of the *Chienti*. The town of *Civitanova* lies 1¼ M. inland. The train crosses the *Chienti*. 31 M. *S. Elpidio a Mare*. The village of *S. Elpidio* lies several miles inland.

The *Tenna* is next crossed. 37 M. *Porto S. Giorgio*.

On the hill, 3 M. inland, is situated **Fermo** (*Locanda dell' Aquila;* seat in a carriage ½ fr.), the ancient *Firmum Picenum*, with 17,900 inhab., the seat of an archbishop, and capital of the province of the same name. It became a Roman colony after the beginning of the First Punic War, and has continued since that period to be a town of some importance. At the *Porta S. Francesco*, by which the town is entered, are seen remnants of the ancient wall, constructed at a very remote period. The streets ascend somewhat precipitously to the height on which the handsome Piazza is situated; the *Town-Hall* here contains some inscriptions and antiquities. Antiquarians should visit the collection of the Avvocato *de Minicis*. Outside the town we obtain fine views of the fertile district, the Apennines, and the sea.

The train next crosses the brooks *Lete Vivo* and *Aso*. 43 M. *Pedaso*, 48 M. *Cupra Marittima (Marano)*. Near the latter once lay the ancient town of that name, with a celebrated temple dedicated to the Sabine goddess Cupra, and restored by Hadrian (in A.D. 126). 50 M. *Grottammare*. On the hill, about 4½ M. inland, is *Ripatransone* (5000 inhab.). The inhabitants of these districts greatly resemble their Neapolitan neighbours in manners and appearance.

53 M. *S. Benedetto* (inn at the station), a village on the coast.

Ascoli (*Locanda dell' Aquila*), the ancient *Asculum Picenum*, with 22,900 inhab., the seat of a bishop and capital of a province, is situated in the fertile valley of the *Tronto*, 19 M. from the S. Benedetto station (diligence twice daily in 4 hrs., fare 2½ fr.). The road ascends on the N. side of the valley and then crosses to the S. side, where the town lies. The valley is here contracted and enclosed by lofty mountains. To the N. rises the jagged *M. della Ascensione*, to the W. the *Sibilla*, and more to the S. the *Pizzo di Sevo*. Mountain roads lead hence by *Norcia* to *Spoleto*, and others through the valleys of the *Velino* and *Aterno* to *Aquila* (p. 184) and the interior of the Abruzzi. Ascoli, an ancient town in a commanding situation, the capital of the tribe of Picentines, took a prominent part in the Social War against Rome, and was captured and destroyed by Pompey. Interesting remains of the ancient walls, a bridge, and a gate at the W. end of the town. The town-hall contains a few inscriptions, and other relics are

encountered in other parts of the town, *e. g.* insignificant vestiges of a theatre and amphitheatre. The architecture of the churches and palaces dates chiefly from a period anterior to the Renaissance, materially enhancing the interest of the town, which is indeed the most attractive on the E. coast. The *Cathedral* is said to have been founded by Constantine on the site of a temple of Hercules. The original substructions are still traceable. A chapel on the right in the interior contains good pictures by Crivelli.

Beyond S. Benedetto the train crosses the Tronto, the ancient *Truentus*, formerly the boundary between the States of the Church and the kingdom of Naples. 62 M. *Tortoreto*. 68 M. *Giulianova*, a dirty village on the hill, 1¼ M. from the coast, built in the 15th cent. by the inhabitants of the ancient *Castrum Novum* on the *Tordino*, and then named *S. Flaviano*.

Teramo, the ancient *Interamna*, the capital of the province Abruzzo Ultra I., seat of a bishop, with 19,700 inhab., 15 M. distant (post-omnibus 2 fr., in 2½-3 hrs.), is situated on the left bank of the Tordino. The Gothic cathedral is now modernised. The valley commands a succession of fine views of the imposing Gran Sasso. The town contains several inns, the best in the Piazza, where the *Café d'Italia* is also situated.

A new road ascends the valley of the Vomano from Teramo to Aquila (comp. p. 185).

The train crosses the *Tordino*, the ancient *Batinus*, and then the *Vomano (Vomanus)*. 79½ M. *Mutignano*.

Atri (*Albergo di Vinc. Marrone*), 6 M. inland (diligence in the afternoon 1 fr. 25 c., other conveyances rarely obtainable), the ancient *Hadria*, an episcopal residence, with 9900 inhab., is a town of great antiquity, and was once celebrated for its copper coins. Numerous ruins bear testimony to its ancient importance. The Gothic cathedral with its frescoes merits a visit. It rests on extensive foundations of ancient origin, perhaps those of a temple. Several large grottoes near the town are also of very remote date.

The train now crosses the *Piomba*, the ancient *Matrinus*, 5 M. inland from which is situated *Città Santangelo* (6600 inhab.). 84 M. *Silvi*, 87 M. *Montesilvano*.

Penne, 16 M. inland, the capital of the district, with 9800 inhab., was the *Pinna* of the ancients, and chief town of the Vestini, of which period various relics still exist.

91 M. **Pescara** (*Leone d'Oro*), a fortified town with 5200 inh., situated in an unhealthy plain on the N. bank of the *Pescara*, is one of the principal stations on the line. The mountain-group of the *Majella*, culminating in *M. Amara* (9121 ft.), and 55 M. in circumference, now becomes visible on the right. The train crosses the river by an iron bridge, below which are a wooden bridge and a small harbour, and then describes a curve round the town. Branch-line to *Solmona* and *Aquila*, see R. 15.

96 M. *Francavilla*, a village on the hill to the right. Beyond it a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

105 M. **Ortona.** The town (*Caprera; Café* in the Piazza), ½ M. from the station, the ancient *Orton*, capital of the Frentani, is now a tolerably clean and well-built place (11,900 inhab.), situated on a lofty promontory, with a small quay on the shore below. Beautiful views towards the S. as far as the Punta di Penna (see

below), especially of the ancient and dilapidated fort. The architecture of the cathedral should be inspected.

Beyond Ortona the train passes through another tunnel and crosses two brooks. 109½ M. *S. Vito Chietino* is the station for *Lanciano*, 6 M. inland, with 17,300 inhab., the ancient *Anxanum*, and the capital of the province *Abruzzo Citeriore*. It may also be reached from the next station (5½ M.) *Fossacesia*. Between S. Vito and Fossacesia three tunnels; beyond which we obtain a pleasing survey of the peninsula, terminating in the *Punta di Penna*.

The train crosses the *Sangro*. Lat. *Sangrus*. 122 M. *Casalbordino*. Three tunnels, beyond which Vasto becomes visible, on an olive clad hill on the right. 131 M. Stat. *Vasto*. The town lies on the hill, 1 M. from the station.

Vasto (**Locanda di Castello*, outside the gate; those in the town dirty; *Café Nazionale*), the ancient *Histonium*, with 13,800 inhab., lies high, and commands fine views as far as the Tremiti islands (p. 165) and Monte Gargano. The small cathedral with a Gothic façade bears a memorial tablet to General 'Carlo Antonio Manhes, distruttore de' briganti, primo cittadino del Vasto', date 1810. A small museum in the town-hall contains inscriptions and other relics found here. In the environs are extensive olive plantations.

The train crosses the *Trigno*, Lat. *Trinius*. 147½ M. **Termoli** (*Venezia*, in the suburbs), a fortress close to the sea, with mediæval walls, excessively dirty. Charming survey of the Majella and Abruzzi. The cathedral, with a Gothic façade, contains a number of quaintly decorated saints.

From Termoli a diligence runs daily viâ Campobasso in about 20 hrs. to (94 M.) Solopaca, on the Foggia and Naples railway thence by railway to Maddaloni, on the Rome and Naples line. A railway following the direction of this road is projected. The first half of the route is monotonous. The first important place is (22 M.) *Larino* (Loc. di Agostino Milano), in a valley, near the ruins of the ancient *Larinum*. The road continues to ascend through a bleak district. **Campobasso** (two tolerable inns), 37½ M. farther, the capital of a province, and a place of some importance, is noted for its steel wares. A short halt is made here.

From Campobasso to Solopaca, 34½ M., by diligence in 6 hrs. (fare 6 fr.). The road, after traversing the mountain, descends into the valley of the *Tamaro*. The country becomes more attractive. Post-station *Sepino*; the town lies 2 M. higher. About 2¼ M. from this point are situated the extensive ruins of the ancient *Saepinum*, now *Altilia*. A little to the left of the road, 14½ M. farther, is the village of *Pontelandolfo*, the inhabitants of which in 1861 cruelly and treacherously assassinated thirty-six Italian soldiers and four carabineers, whom they had received with apparent hospitality and induced to lay down their arms. General Cialdini caused the troops to take a summary and sanguinary revenge. Then the village of *Guardia S. Framondi*. The road now descends to the beautiful valley of the *Calore*, crossing it by an iron bridge, and at stat. *Solopaca* reaches the Foggia and Naples railway, by which Maddaloni is 17 M. (distant R. 14.)

The *Tremiti Islands*, 25 M. N.E. of Termoli, the *Insulae Diomedeae* of ancient mythology, the largest of which is *S. Domenico*, are used, as in ancient times, as a place of imprisonment.

Beyond Termoli the scenery is less attractive. The train crosses the *Biferno*, Lat. *Tifernus*. 152 M. *Campomarino*, 158 M. *Chieuti*, once Albanian colonies. We next cross the *Fortore*, the ancient *Frento*.

165 M. *Ripalta*.

Near Ripalta, on 15th June, 1053, the Normans defeated and captured Pope Leo IX., and then, falling on their knees, implored his blessing. Leo, relenting, imparted it, and subsequently conferred Apulia, Calabria, and Sicily on the brothers Humfred and Robert Guiscard, a grant which was ultimately fraught with consequences so important to Rome and the papal throne, as well as to the Normans.

To the N.E. is the *Lago di Lesina*, which communicates with the sea. The train now proceeds inland, in order to avoid the promontory of *M. Gargano* (p. 176), a buttress of the Apennines projecting into the sea, with several peaks nearly 5000 ft. in height. 174 1/4 M. *Poggio Imperiale;* 177 M. *Apricena;* 184 M. *San Severo* (Locanda d'Italia), a dirty town with 17,000 inhab., which, after a gallant resistance, was taken and almost entirely destroyed by the French in 1799. The cholera committed fearful ravages here in 1865. 191/2 M. *Motta*.

201 M. **Foggia.** — *Restaurant*, with several good rooms, at the station. The town is 1/3 M. distant; cab 1/2 fr. — *In the Town:* Albergo Centrale and *Trattoria Cavour*, at the entrance to the town, R. 2, L and A. 1 fr. Locanda di Roma, in the main street.

Foggia, the capital of a province formerly called the *Capitanata*, a clean, thriving town, well situated in a commercial point of view, with 38,100 inhab., forms the central point of the great Apulian plain. On the left, opposite the first houses of the town, 1/4 M. from the station, is a colonnade forming the entrance to the *Giardino Pubblico*, which is adorned with several busts. Beyond these public grounds is a botanic garden. The main street which we follow now takes the name of Corso Vittorio Emanuele. To the left in the piazza planted with trees rises a monument to *Vinc. Lanza* (1784-1860), a physician and patriot, who was born at Foggia. After 5 min. we cross the Corso del Teatro and reach the *Piazza Federico II.*, adorned with a fountain (Pozzo dell' Imperatore), situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who patronised and frequently visited Foggia. The side-street immediately to the right also contains a gateway belonging to the old palace of the emperor, bearing an inscription of the year 1213 relative to the foundation. Leaving the Piazza Federico II. and turning to the left, we soon reach the *Cathedral*, which was originally erected by the Normans, partly destroyed by an earthquake in 1731, and afterwards re-erected in a modern style. Part of the old façade only now exists. King Manfred was crowned here in 1258, and in 1797 Francis I., then

Duke of Calabria, was married here to his first queen, Maria Clementina of Austria, in consequence of which the church is sometimes called the Cappella Palatina.

A great part of the spacious, treeless plain around Foggia is used as a sheep-pasture (*Tavoliere della Puglia*). During the summer the flocks graze on the mountains, and in October return to the plain by three great routes (Tratture delle Pecore). These migrations, during which hundreds of flocks may be encountered in one day, date from the Roman period. Alphonso I., who introduced the merino sheep, converted the pastures into a royal domain in 1445. The number of sheep supported by these pastures amounted to 4½ million at the close of the 16th cent., but owing to the progress of agriculture, is now reduced to less than half a million.

About 3 M. to the N. of Foggia are the scanty remains of the ancient town of *Arpi*, or *Argyripe*, said to have been founded by Diomedes, and afterwards replaced by Foggia.

From Foggia to Lucera, 10½ M., diligence twice daily in 1½ hr. (fare 1½ fr.); carriage there and back about 10 fr. — The road, which is enlivened with busy traffic, ascends gradually through arable land. Railway projected.

Lucera (*Albergo d'Italia*), a town with 14,000 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. It is first heard of during the Samnite wars, and in B. C. 314 it became a Roman colony. It continued to be an important and prosperous town down to the 7th cent. after Christ, but was destroyed in 663. It was at length restored by Frederick II., who in 1239 transplanted a colony of Saracens hither from Sicily, bestowing on them entire religious freedom. They were in consequence staunch adherents of the Hohenstaufen family, and accorded an asylum to the wife and children of Manfred after the battle of Benevento, but were expelled from their town by Charles of Anjou in 1269.

The town lies on a lofty plain, which slopes imperceptibly towards the S. and E., and abruptly towards the N. and W. On the W. side the plateau projects, forming a kind of peninsula, on which the admirably preserved **Castle* (keys at the Municipio), erected by Frederick, is situated. It is an interesting example of a mediæval stronghold, and occupies the site of the ancient *arx*. The present structure is of various epochs, but most of it dates from the Hohenstaufen period. The *view embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of S. Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture near Melfi, the summit of which commands a survey of the whole of Apulia. — The handsome *Cathedral* in the Romanesque style, with flat ceiling and columns of verde antico, was once used as a mosque. — A few inscriptions dating from the ancient municipium, which far exceeded the modern town in extent, are preserved in the library of the municipio, or town-hall. There are slight traces of an amphitheatre on the E. side of the town.

On the road to S. Severo, 6 M. from Lucera, lay the *Castel Fiorentino*, where Frederick II., after a reign of 38 years as a German king, died in 1250, in his 56th year.

From Foggia to Manfredonia, 25 M., diligence once daily in 4 hrs. (3 fr.); carriage there and back 16 fr. and fee; railway projected. The country traversed is bleak and monotonous, but presents several points of interest to architects. The road passes *S. Leonardo*, 19 M. from Foggia, a church and monastery founded by Hermann von Salza in 1223, with a fine portal, now used as a 'Masseria', or farm-house, and very dilapidated. About 2 M. from Manfredonia the road passes the **Cathedral of Siponto*, a fine example of the Romanesque style, with a crypt. The interior, unfortunately restored, contains a 'miracle-working' Madonna and numerous votive tablets. This district suffers from malaria.

Manfredonia (*Locanda di Donna Peppina*), a quiet town with 7900 inhabitants, occupies the site of the ancient *Sipontum*, a Roman colony in B. C. 194, on the ruins of which the present town was founded by King

Manfred in 1256. The anchorage of Manfredonia is commended, but the harbour is filled with sand. The steamers from Genoa to Ancona touch here once a fortnight (Wed. morning). Owing to the sheltered situation of the town, to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily in character.

A road, at first traversing olive-plantations, and then ascending in windings, leads hence to (10½ M.) **Monte Santangelo** (2824 ft.), with a picturesque castle, and a famous old sanctuary of S. Michele, where a great festival is celebrated on 8th May. The chapel consists of a grotto to which 55 steps descend, and where, as the legend runs, St. Michael appeared to St. Laurentius, Archbishop of Sipontum, in 491. In the 11th cent. the warlike Normans undertook pilgrimages to this sacred spot before they became masters of the country. The bronze doors, with scenes from Scripture, bear the inscription: 'Hoc opus completum est in regia urbe Constantinopoli adjuvante Dno Pantaleone qui fieri jussit anno ab incarnatione Dni Millesimo Septuagesimo Sexto' (comp. p. 164). — From this point *M. Calvo*, the culminating point of **Monte Gargano** (5118 ft.), is most easily ascended. Between Monte S. Angelo and *Vico* lies the extensive and beautiful beech-forest called *Bosco dell' Umbra*, which stretches towards the sea. Farther to the N. is *Ischitella*. Towards the E., on the coast, is *Viesti*, where steamers touch once weekly. The roads are bad, and suitable for riding and walking only.

From Foggia to Naples, see below; to Brindisi and Otranto, see R. 18.

14. From *(Ancona)* Foggia to Naples.

Railway. Shortest route from Germany and from N. and E. Italy to Naples. From Bologna to Naples 19½ hrs. — From Ancona to Foggia (201 M.), see R. 13. From Foggia to Naples (124 M.) by ordinary train in 8, by express in 5⅔ hrs.; fares 22 fr. 40, 15 fr. 70, 8 fr. 95 c. — The slow trains are always behind time.

The train (finest views to the left) traverses the *Tavoliere di Puglia* (p. 175). From (5½ M.) *Cervaro* a short branch-line diverges to *Candela*.

From Foggia to Candela, 24½ M., in 1¼ hr. (4 fr. 40, 3 fr. 10, 1 fr. 80 c.). Stat. *Cervaro*, see above; *Ordona*, the ancient *Herdonia*, with an ancient bridge, amphitheatre, tombs, etc.; *Ascoli* (Albergo di Roma, clean), 1½ M. from the station (½ fr.), charmingly situated, the ancient *Auxeulum Apulum*, famed for the victory gained here by Pyrrhus over the Romans, B. C. 279; lastly, *Candela*.

17 M. *Giardinetto* is the station for *Troja*, 7 M. to the N. (diligence 1½ fr.), a Byzantine colony of the 11th cent., to which period belongs the interesting cathedral with its ancient bronze doors. At *Ponte di Bovino* the train crosses the *Cervaro*.

21 M. **Bovino**, the ancient *Vibinum*, whose inhabitants are notorious for brigandism, lies on the hill to the left.

The train follows the left bank of the Cervaro. Three tunnels. 29½ M. *Montaguto-Panni*. Montaguto lies on the left bank of the Cervaro; Panni lies high up among the hills to the left. 33 M. *Savignano-Greci*, two villages loftily situated on opposite sides of the *Valle di Bovino*, or ravine of the Cervaro. Then a long tunnel. 39½ M. *Ariano;* the town is not visible from the line. Three tunnels, beyond which we cross the watershed between the Tyrrhenian Sea and the Adriatic. 42 M. *Starza*.

Then a tunnel more than $1^1/_2$ M. long, and a shorter one. 50 M. *Buonalbergo.* Near (55 M.) *Apice* the train enters the narrow valley of the *Calore* and follows its uninteresting N. bank to ($59^1/_2$ M.) *Ponte Valentino.* It then crosses the *Tamaro*, a tributary of the Calore.

64 M. **Benevento.** — LOCANDA DI GAETA, in the Piazza, dirty; DI BENEVENTO in the Largo S. Antonio, small, but rather cleaner; DI ROMA, with trattoria, in the new street leading to the station.

Caffè Nazionale, opposite the palace of the cardinal legate. **Trattoria* in the second side-street to the right as the town is entered from the station, third house on the left. — *Station* $^3/_4$ M. to the N., one-horse cab $^1/_2$ fr., two-horse 1 fr.; after dusk 60 c. or 1 fr. 30 c. — The sights of the town may be visited in 3 hrs., or less if a cab is taken.

Benevento, a town with 20,100 inhab., situated on a hill bounded by the two rivers *Sabato* and *Calore*, was formerly the capital of a papal province of the same name. The narrow and dirty streets are gradually undergoing improvement.

Beneventum, founded according to tradition by Diomedes, or by the son of Ulysses and Circe, was originally called *Malaventum*, but the name was changed when it became a Roman colony, B.C. 268. It lay on the Via Appia, and became one of the most important places in S. Italy. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy. In the 11th cent. Emp. Henry III. ceded it to Pope Leo IX., from which period down to its incorporation with the kingdom of Italy it belonged to Rome, except when under the short-lived sovereignty of Napoleon I., who granted it to Talleyrand.

**Trajan's Triumphal Arch*, or the *Porta Aurea*, on the E. side of the town, dating from A. D. 114, is one of the finest and best preserved Roman structures in S. Italy. It was dedicated to the emperor by the Roman senate and people, in recognition of his having completed a new road to Brundisium, and somewhat resembles the arch of Titus at Rome. It is constructed of Greek marble, and is 50 ft. in height, the passage being 27 ft. high. A quadriga with a statue of Trajan once crowned the summit. The reliefs relate to the history of the emperor.

Outside. Over the arch are two rivers, the Danube and Euphrates (or Rhine). The frieze represents the triumph of Trajan over the Germanic tribes. Above, on the left, assembly of the gods, resolving on the adoption of Trajan by Nerva; on the right, conquest of Dacia, King Decebalus at the emperor's feet. On the left Trajan triumphing over Dacia; on the right the marriage of Hadrian and Sabina; l. Armenia constituted a Roman province; right an Oriental ambassador in Trajan's presence. — *Passage*: l. Trajan sacrificing to Jupiter; r. Trajan bestowing a 'congiarium' or largess on the people after his triumph. On the ceiling Trajan crowned by Victory. — *Inner Side.* On the frieze a Dacian triumph. Reliefs: Trajan sacrificing, Procession to the Capitol, Adoption of Trajan, Entry into Rome, Trajan administering justice, Trajan in the Basilica Ulpia.

Following the *Town Walls*, which, as well as the town itself, contain many relics of antiquity, we proceed towards the S. to the *Castle*, erected in the 14th cent., now partly used as a prison. The promenade in front of it, which is embellished with a handsome obelisk, commands an excellent survey of the valley of the Sabato and of the mountains.

From this point we follow the main street to the Piazza Papiniana. Another obelisk, re-erected here in 1872, is a memorial of the Egyptian worship of Isis, which was very prevalent here towards the end of the pagan period. — On the right is a suppressed Benedictine monastery with the church of *Santa Sofia*, a circular edifice of the Lombard period, erected about 732-74. It is now partly modernised. The vaulting of the dome is borne by six ancient Corinthian columns. Handsome cloisters.

We next pass the *Episcopal Palace*, where there is another obelisk, and reach the piazza in front of the cathedral.

The **Cathedral*, dating from the 12th cent., is a beautiful edifice in the Lombard-Saracenic style. In the wall of the clock-tower is a relief in marble, representing a wild boar, the cognisance of Benevento. The principal door of the cathedral is of bronze, adorned with basreliefs of New Testament subjects. It is said to have been executed at Constantinople in 1150. The interior is in the form of a basilica, with double aisles borne by ancient columns. Ambos and candelabra of 1311. Valuable treasury.

Descending to the right of the church, we reach the Prefecture, formerly the *Palace of the Cardinal Legate*. The court contains a few antiquities. Continuing to descend to the right, we pass through an old gateway to the site of the ancient *Theatre*, now concealed by other buildings. — Returning to the cathedral and going straight past it, and passing the street leading to the station, we come to a piazza embellished with an *Apis*, another relic of the ancient worship of Isis, which the local savants have pronounced to be an emblem of the Samnite League. The traveller may now continue his route along the bank of the Sabato, planted with poplars, to the ancient *Ponte Lebroso*, by which the Via Appia once led to the town. It is now the site of a mill. Near it, to the W., lie the ruins of *Santi Quaranta*, an extensive structure of brick with a 'cryptoporticus' and colonnades, once probably belonging to a bath-establishment.

The road to the station crosses the Calore by a handsome bridge, near which, according to tradition, was the temporary grave of the young and heroic King Manfred, who on 26th Feb., 1266, in a battle with Charles I. of Anjou on the neighbouring plains, had lost his throne and his life through the treachery of the Barons of Apulia and the Counts of Caserta and Acerra. Shortly afterwards, however, the body of the ill-fated prince was exhumed by order of Bartolommeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of the Rio Verde. Dante records this in his Purgatorio (iii. 134).

The Railway follows the right bank of the Calore, and passes through a tunnel. 36 M. *Vitulano*; another tunnel. The valley expands; to the left on the hill lies *Torrecuso*. 73 M. *Ponte di Benevento*, where the high road to Benevento crosses the Calore by an iron bridge. Another tunnel. 76 M. *S. Lorenzo Mag-*

giore, on the hill to the right; the line here crosses the high-road from Naples to Campobasso and Termoli. 80½ M. *Solopaca*; the small town (4900 inhab.) is pleasantly situated at the foot of *Monte Taburno* (4095 ft.), 1½ M. to the left. Before reaching (84 M.) stat. *Telese*, we observe on the left the *Lago di Telese*, a malarious marsh which poisons the neighbourhood. Telese, a poor village on the hills to the right, is visited in summer for its mineral springs by the inhabitants of the district. Near it are a few remains of the ancient *Telesia*, a Samnite town, once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonised by Augustus. In the 9th cent. the town suffered severely from an earthquake, and was at length entirely destroyed by the Saracens.

Near (86 M.) *Amorosi* the train enters the broad and fertile valley of the *Volturno*, which is first crossed above, then below the influx of the Calore. 90½ M. *Dugenta*. 2½ M. above which, on the *Isclero*, is situated *S. Agata de' Goti*, on the site of the ancient *Saticola*. The defile between S. Agata and *Mojano* is supposed by some to be the *Caudine Forks*, as the locality corresponds better with Livy's description than the pass near Arpaia (p. 10).

94½ M. *Valle*. The train ascends, and passes under the **Ponti della Valle*, an imposing aqueduct in three stories, about 210 ft. in height, and 25 M. in length. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from Monte Taburno. The towers connected with it are seen on the hill to the right.

The train now descends to (97½ M.) *Maddaloni*; the town lies below the line; to the left a view of the Campanian plain. Two tunnels.

102½ M. **Caserta**, see p. 9.

Beyond Caserta the train traverses the most fertile and highly cultivated part of the Terra di Lavoro (p. 7), a vast plain covered with vineyards, poplars, and various crops. 108½ M. *Marcianise*.

112 M. **Aversa**, a town with 21,000 inhab., probably occupies the site of the ancient *Atella*, where the *Fabulæ Atellanæ*, or early Roman comedy, first originated. In 1029 it was the first settlement of the Normans, who afterwards became so powerful. On 18th Sept. 1345 King Andreas of Hungary, husband of Queen Johanna I. of Naples, was assassinated by Niccolò Acciajuoli in the palace of Aversa. The light and rather acid wine of Aversa, called Asprino, is frequently drunk at Naples.

114½ *S. Antimo*, 115½ M. *Fratta-Grumo*, 118 M. *Casoria*. Glimpses of Vesuvius to the left. The train passes through a tunnel, and describes a curve round the city towards the S. W.

124 M. **Naples**, see p. 21.

15. From (*Ancona*) Pescara to Solmona and Naples through the Abruzzi.

From Ancona to Pescara, 91 M., by railway in 4-5½ hrs.; fares 16 fr. 45, 10 fr. 5, 8 fr. 25 c.

From Pescara to Solmona, 43½ M., by railway in 3 hrs.; fares 7 fr. 60, 5 fr. 30, 3 fr. 5 c. — From Solmona to Caianiello, about 76 M., by diligence daily, starting from Solmona at 6 p.m. and arriving at Caianiello at 4 a.m. (dep. from Caianiello 9 a.m., arr. at Solmona 7 p.m.). — From Caianiello to Naples, 50 M., by railway in 3 hrs.; fares 9 fr. 5, 6 fr. 35 c., or 8 fr. 60, 5 fr. 70, 4 fr. 10 c.

Pescara, see p. 172. — The train ascends on the right bank of the *Pescara*, the valley of which gradually contracts.

9½ M. *Chieti*; the town lies on the heights to the S., at a considerable distance from the line. **Chieti** (*Sole; Albergo Nuovo; Palomba d' Oro*, the ancient *Teate Marrucinorum*, capital of the province of Abruzzo Citra, with 23,600 inhab., is a clean and busy town. From the Piazza Vittorio Emanuele a promenade leads round the town, affording magnificent views of the Majella group, the course of the Pescara, and the hill country extending to the sea. The order of the Theatines, founded in 1555 by Paul IV., who had been Archbishop of Chieti, derives its name from this town.

15 M. *Manopello*, 18 M. *Alanno*, 20 M. *San Valentino*.

24½ M. *Torre de' Passeri*.

Connoisseurs of early Christian architecture should visit the abbey of *S. Clemente di Casauria*, 25 min. from Torre de' Passeri. It consists of a basilica of the 12th cent., with ancient sculptures, and an adjacent monastery, unfortunately much dilapidated. This was the site of the ancient *Interpromium*, relics from which are still preserved in the church.

The valley of the Pescara now contracts to a narrow ravine, enclosed by abrupt cliffs. 31 M. *Bussi*.

33 M. **Popoli** (**Locanda dell' America*, moderate; *Posta*, noisy), a town with 6700 inhab., deriving considerable traffic from its situation at the junction of the roads from Pescara, Aquila (R. 16), Avezzano (R. 17), and Solmona (see below). A little above the town the *Gizio* and *Aterno* unite to form the Pescara; the former, coming from the S., flows through the beautiful valley of Solmona. The town is commanded by the ruined castle of the *Cantelmi*, who were once masters of the place.

The train now traverses the richly cultivated valley, enclosed by the Majella on the E. and the mountains of the Lago di Fucino on the W. The strong, racy wine of the district is much esteemed.

36 M. *Pentima*. A short distance hence, on the road diverging to Avezzano, lie the ruins of Corfinium (p. 185). Beyond (39½ M.) *Pratola*, a considerable place, the train passes the ancient cathedral of *S. Panfilo*.

42 M. **Solmona** (1568 ft.: omnibus to the town, 3 M., fare 40 c.; **Locanda della Lombardia*; *Trattoria della Forchetta*, in the main street), with 15,000 inhab., the ancient *Sulmo* of the

Pæligni, the birthplace of Ovid, who was much attached to this his 'cool home, abounding in water', as he calls it, is picturesquely situated, being commanded on two sides by mountains, and contains several mediæval buildings of architectural interest. Most of the old palaces have Gothic windows. The façade of the handsome **Town Hall*, of the 16th cent., adorned with statues of popes, the palace of Baron *Tabassi*, in a side-street, the church of *S. Maria Annunziata*, and the façades of the churches of *S. Francesco d'Assisi* and *S. Maria della Tomba*, though all more or less injured by the earthquake of 1803, deserve examination.

The *Monte Amaro* (9121 ft.), the highest peak of the *Majella*, is most conveniently ascended from Solmona. A good mule (which may be procured by applying to the sindaco at Pacentro) will carry the traveller all the way to the top. The route is by *Pacentro* and *Campo di Giove* (5 hrs.), where the previous night is spent. Thence to the summit 2½ hrs. more.

Continuation of the line to Aquila, see p. 185.

The Road from Solmona to Castel di Sangro (25 M.; two-horse carr. 12 fr.) traverses the plain as far as (5 M.) *Pettorano*, and then ascends in long windings to *Rocca Valloscura*, a village situated in a rocky ravine. Beautiful retrospects of the valley of Solmona. After a farther ascent we reach the culminating point (4200 ft.) of the road, the *Piano di Cinquemiglia*, a table-land enclosed by mountains, and of the extent indicated by the name. In winter it is frequently rendered impassable by snow for several months, and in summer the temperature is generally low. Beyond this plain the road inclines to the left, and *Rivisondoli* becomes visible. It then leads to the right past *Roccarasa*, 2½ M. beyond which it descends by long windings to the valley of the *Sangro*, the ancient *Sangrus*. The village to the left is *Rocca Cinquemiglia*. We now cross the river to —

Castel di Sangro (*Hôtel du Commerce*, in the Piazza), on the right bank of the broad and turbulent Sangro, picturesquely situated at the foot of lofty mountains. Except the old church of *S. Nicola* by the bridge, and the ruins of a castle, the place contains nothing noteworthy.

Diligence hence every evening to (35 M.) *Lanciano* (p. 173).

From Castel di Sangro to Isernia, 22 M. (diligence in 5 hrs., fare 6 fr.). The road ascends the heights which separate the valley of the Sangro from that of the *Vandra*, a tributary of the Volturno. Picturesque view from the summit; to the left, below, the town of *Forli* is visible. The road then descends by the villages of *Rionero* and *Vandria*, crosses the valley, and ascends a second chain of hills. The summit commands a survey of the extensive valley of the Volturno and Isernia.

Isernia (**Locanda di Pettorossi*), the ancient *Æsernia* of the Samnites, formerly important on account of its secure position on an isolated eminence, is now a closely built, dirty town, consisting of one long main street. A few Roman antiquities are seen

near S. Pietro and elsewhere; and there are fragments of the ancient walls in the polygonal style. In the autumn of 1860 a successful insurrection of the Bourbonists, characterised by many excesses, took place here, but was soon put down by Cialdini.

Archæologists may from this point visit the ruins of the ancient Samnite *Bovianum* (a theatre and temple), near *Pietrabbondante*. Road to *Pescolanciano* 9 M., corricolo 6 fr.; thence a bridle-path in 2 hrs.

From Isernia diligence daily to *Campobasso* (p. 173) by *Boiano*, the ancient *Bovianum Undecimanorum*. One-horse carr. from Isernia to Venafro 6 fr.

From Isernia to the railway-station of Caianiello (p. 7) 31 M. The road at first traverses a hilly district, passing *Macchia* on the right, and then enters the valley of the Volturno, which it crosses. It traverses the broad valley on the right bank, and (15 M.) reaches *Venafro*, the ancient *Venafrum*, a small town rising on a hill and commanded by a ruined castle. The road continues to skirt the mountains; the Volturno at length turns to the S., and we soon reach the small village of *Caianiello* (poor inn, not suitable for spending the night), a station on the railway from Rome to Naples.

From Caianiello to *Naples*, see R. 1.

16. From Terni to Aquila and Solmona through the Abruzzi.

This route, replete with very picturesque scenery, traverses the mountainous district in the interior of Italy.

From Terni to Aquila, about 56 M., diligence twice daily, fare 13 fr.: dep. from Terni 1 a. m. and 12 noon, arr. at Aquila 11 a. m. and 10 p. m. (those who wish to visit the falls of Terni and catch the diligence above them, should take care to reach the top not later than $^3/_4$ hr. after the coach has left Terni); dep. from Aquila 4 a. m. and 2 p. m., arr. at Terni 2 p. m. and 12 midnight.

From Aquila to Solmona, 37$^1/_2$ M., railway in 2$^1/_2$ hrs.; fares 6 fr. 80, 4 fr. 75, 2 fr. 75 c. — Journey from Aquila to Naples, see R. 17; from Solmona to Naples, see R. 15.

Leaving Terni, the road ascends the heights whence the waterfalls of the *Velino* descend (see *Baedeker's Central Italy*) and traverses a mountainous and wooded district on the left bank of the river. Where it reaches the plain of Rieti, it describes a long curve at the foot of the heights, as far as the point where the mountains approach the river (a short cut, available in dry weather only, leads straight across the plain). The road now crosses the Velino by the *Ponte di Terria*, to the left of which is the influx of the *Turano*, and follows the right bank to (3 M.) Rieti.

Another road, a little longer, but far more picturesque, diverges from the height above the waterfalls to the left and crosses to the right bank of the river. It soon reaches the beautiful mountain-lake of *Piediluco* and leads along its spacious bays to the village of the same name, this being the shorter half of the route. The remaining part traverses mountain and forest till it reaches the plain of Rieti, where it crosses the *Fiumarone*, a tributary of the Velino, fed by several small lakes. On the right is the lake of *Ripa Sottile*, on the left that of *Capo d'Acqua*.

Rieti *(Campana; Caffè d'Italia)*, on the right bank of the Velino (14,500 inhab.), the ancient *Reate*, was once a settlement of the Umbri, and subsequently the capital of the Samnites, but no traces of the ancient city remain save a few inscriptions preserved in the town-hall. The cathedral, dating from 1456, contains a S. Barbara by *Bernini*, and the monument of Isabella Alfani by *Thorvaldsen;* fine view in front of the edifice. Near Rieti is a beetroot sugar manufactory, where the attempt was first made to introduce this branch of industry into S. Italy.

From Rieti to Rome diligence daily at 9 a. m. viâ *Poggio Mirteto* to *Passo di Correse*, a station on the line from Orta to Rome; and thence by railway.

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns and roads. Thus to *Leonessa*, 19 M. distant, erected in a lofty mountain ravine about the year 1252; thence to (9½ M.) *Cascia*, said to be the ancient seat of the Casci, or aborigines of the district; 7 M. farther to *Norcia*, the ancient *Nursia*, nearly destroyed by an earthquake in 1857, with walls of great antiquity, birthplace of Vespasia Pollia, mother of the emperor Vespasian, whose family monuments were situated at *Vespasia*, 7 M. distant. St. Benedict and his sister Scholastica were also natives of Nursia.

From Norcia mountain-roads lead to Spoleto and Ascoli (p. 163). The return route may also be accomplished by *Accumoli* and *Città Reale* through the valley of the Velino to *Antrodoco*, or by *Accumoli*, *Amatrice*, and *Montereale* to *Aquila* (see below).

From Rieti the road winds upwards through a picturesque district in the valley of the Velino to (20 M.) *Antrodoco*. Near *Casotta di Napoli* is the hill of *Lesta*, with traces of very ancient fortifications, said to have once been the capital of the fabled aborigines. *Città Ducale*, 5½ M. from Rieti, founded in 1308 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. The country between this point and Antrodoco is remarkably picturesque; the mountains are clothed with forest, and their lower slopes with vineyards and olives.

About 4½ M. from Città Ducale the road passes the *Sulphur Baths of Paterno*, the ancient *Aquae Cutiliae*, which were regularly frequented by Vespasian, and where he died in A.D. 79. The *Pozzo di Latignano*, the ancient *Lacus Cutiliae*, was regarded by Varro as the central point ('umbilicus') of Italy. The ancient Via Salara here ascended the valley of the Velino by Ascoli to *Atri*, the Roman *Hadria*.

Antrodoco, Lat. *Interocrea*, beautifully situated on the Velino, is commanded on the N. E. by the lofty *Monte Calvo;* on the hill is the ruined castle of the Vitelli. The road to Aquila, 20 M. distant, leads through a defile, enclosed by mountain and forest, which has frequently been defended with success in warlike periods. The scenery is fine the whole way. The valley becomes very narrow. After 4 M. we reach the watershed between the Tyrrhenian Sea and the Adriatic. The road passes *Rocca di Corno* and descends into the valley of the *Aterno*. Aquila, on a hill opposite us, at length comes in sight.

Aquila (**Locanda Leone*, in the Corso; **del Sole*, Piazza del Palazzo; **del Teatro Nuovo;* all moderate) (2398 ft.), founded by the Emp. Frederick II. as a check on papal encroachments, now the capital of the province of Abruzzo Ultra II., with 16,600 inhab., spacious streets, and handsome palaces, is the most attractive and interesting town in these provinces. It enjoys a pure and healthy atmosphere owing to its lofty situation, and is commanded by the Gran Sasso d'Italia (p. 185), which rises abruptly to a height of 6000 ft.

From the Piazza del Palazzo, on the left side of which is the post-office, the Strada del Princ. Umberto to the right leads to the Corso, which we follow in a straight direction to the church of *S. Bernardino di Siena*. The *façade was executed with great artistic taste in 1525-42 by *Cola dell' Amatrice*. In the interior, on the right, is the *monument of the saint, decorated with arabesques and sculpture, executed by *Silvestro Salviati* in 1505. The 1st Chapel on the right contains a Coronation of the Virgin and a Resurrection by *della Robbia*.

From S. Bernardino we descend a flight of steps and, passing through the Porta di Collemaggio to the left, arrive in 5 min. at the opposite monastery of *S. Maria di Collemaggio*. The Gothic *façade, inlaid with coloured marble, consists of three portals and three corresponding rose-windows. The niches of the principal portal contain several statuettes of saints. Contiguous to the church is an ancient and remarkably small clock-tower. Interior gaudily modernised. To the left is the *Chapel of Celestine* (keys at the Municipio). Celestine V. was elected pope in 1294. His life and acts have been represented in a series of pictures by the Celestinian monk *Rater*, a pupil of Rubens.

The handsome **Town Hall* in the Corso Vittorio Emanuele contains, in the passage and on the walls of the staircase, a valuable collection of Roman inscriptions; also portraits of natives of the place who acted a prominent part in the history of Italy in the 16th and 17th centuries. Several pictures of the old Aquilan school, most of them restored, will interest the connoisseur.

The **Palazzo Torres*, below the Piazza Grande, contains a picture-gallery with an admirable *portrait of Cardinal Torres by *Domenichino;* Stoning of St. Stephen by the same master, on copper; Eucharist, by *Titian*, on marble. The *Palazzo Dragonetti* also contains pictures, the best by *Pompeo d' Aquila* of the 16th cent.

Ascending the Corso, a gate on the right leads us to the *Citadel*, a massive square edifice with low round towers, constructed by a Spaniard in 1543 under Charles V., surrounded by a moat. This point affords the best view of the Gran Sasso, the town, and the mountainous environs. (Application for admission must be made to an officer.)

Between Aquila and the hill of S. Lorenzo, Braccio Fortebraccio da Montone, the dreaded rival of Sforza, was defeated and wounded by the united armies of Queen Johanna II. of Naples, Pope Martin V. and the Duke of Milan, commanded by Jacopo Caldora, on 2nd June, 1414; and three days later he died of his wound.

About 3 M. to the E. is the village of *S. Vittorino* on the *Aterno*, occupying the site of the celebrated ancient Sabine town of *Amiternum*, where the historian *Sallust* was born. On an eminence which was once crowned by the ancient Arx, or citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of a theatre, an amphitheatre, and other buildings of the imperial epoch, where antiquities are frequently found.

A new road leads from Aquila through the Aterno valley, the wild passes of *Mte. San Franco*, the ravine of *Totta*, by *Senarica*, and then on the left bank of the Vomano to (47 M.) *Teramo* on the Tordino (p. 172).

The ASCENT OF THE GRAN SASSO D'ITALIA, 1½ day there and back, is most conveniently undertaken from Aquila. Information is kindly given by some of the members of the Italian Alpine Club, whose addresses may be procured of the Sindaco, or at the Casino. (Letters of introduction desirable. Simplice and Carbone are good guides.) We drive in 2½ hrs. to *Assergi*, ride thence (mule 4-5 fr.) in 3 hrs. to the *Campo Pericolo*, where a refuge-hut is being built, and ascend thence to the summit on foot in 2½-3 hrs. The **Gran Sasso d'Italia**, or *Monte Corno* (9816 ft.) is the highest peak of the Apennines. In formation it resembles the limestone Alps of Switzerland. The view is strikingly grand, embracing the Tyrrhenian Sea, the Adriatic, the rocky Dalmatian coast, and the whole of Central Italy.

FROM AQUILA TO SOLMONA, 37½ M., railway (p. 182), descending the valley of the *Aterno*. 5 M. *Paganica*, 10 M. *S. Demetrio*, 14 M. *Fagnano*. The valley contracts. Numerous tunnels. 17 M. *Fontecchio*, 20 M. *Beffi*, 23 M. *Acciano*, 26 M. *Molina*, 31 M. *Rajano*, all unimportant places with 1000-3000 inhab. each.

On the road from Rajano to Popoli, 1½ M. to the N.E., a little on this side of the village of *Pentima* (keys kept by one of the canons there), is situated the cathedral of **S. Pelino*, of the 13th century. The architecture is very interesting, but the interior has unfortunately been modernised. Old pulpit. Chapel of St. Alexander of the 16th century. — On the lofty surrounding plain lie the ruins of the extensive ancient city of *Corfinium*, once the capital of the Pæligni. In B.C. 90 it was constituted the federal capital of the Italians during their struggle against the Romans for independence, and called Italica, but a few years later it had to succumb to the Romans. The arches of an aqueduct are the most conspicuous of the ruins.

The train suddenly enters the beautiful valley of Solmona. Opposite to us rise the precipitous slopes of the Majella.

37½ M. **Solmona,** see p. 180.

17. From Aquila to Avezzano and Roccasecca *(Naples).*

FROM AQUILA TO AVEZZANO, about 35 M., a new road; diligence daily at 8.30 a.m., arriving at Avezzano at 3.30 p.m. (from Avezzano at 7 a.m., arr. at Aquila at 3 p.m.). — FROM AVEZZANO TO ROCCASECCA, about 42½ M.; diligence daily at 10 a.m. and 4 p.m., arriving at Roccasecca at 9 p.m. and 2 a.m. (from Roccasecca at 3 and at 10 a.m., arriving at Avezzano at 1 30 and 9 p.m.). These diligences correspond with the trains of the Rome and Naples railway, and the hours vary.

The road leaves Aquila by the Porta Romana, descends into the valley of the Aterno, crosses the railway, and ascends gradually through vineyards. Beyond *Ocre* it passes through a grove of oaks. Looking back, we obtain a beautiful view of Aquila and the Gran Sasso; farther on we observe the Majella to the S.E. Numerous villages lie scattered over the surrounding slopes. We at length reach the lofty plain, and then (16 M.) *Rocca di Mezzo*, a miserable village, where horses are changed. The road is level for some distance; it then ascends and crosses the summit of the pass (3½ M. from Rocca), not far from *Ovindoli*, a village picturesquely commanded by a castle.

The road now descends rapidly in windings, commanding an admirable *view of the plain of the Lago di Fucino. The castle of Celano next comes in sight, and then the town itself, which we reach in ¾ hr. more.

Celano, a town with 7000 inhab., is beautifully situated on a hill, and from it the Lago di Fucino is sometimes called *Lago di Celano*. The *Castle* (*view), erected in 1450, was once occupied by the unfortunate Countess Covella, who was taken prisoner by her son Rugierotto. She was soon restored to liberty, but in 1463 her domains were bestowed by Ferdinand of Arragon upon his son-in-law Antonio Piccolomini, Duke of Amalfi, and nephew of Pius II. Celano was the birthplace of Thomas of Celano (d. 1253), the supposed author of the celebrated requiem, 'Dies iræ, dies illa'.

The now drained **Lago di Fucino** (2181 ft.), the ancient *Lacus Fucinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of an outlet, the surface of the lake was subject to great variations which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in ancient times, but it is only very recently that this object has been finally accomplished. The completion of the works took place in the spring of 1875, and the small sheet of water which still remains, barely 2 M. in circumference, will soon be drawn off.

The earliest sufferers from the inundations were the ancient Marsi, in consequence of whose complaints Cæsar formed the project of affording a permanent remedy for the evil, but the work was not begun till the reign of the Emp. Claudius. The bottom of the lake lies about 80 ft. above the level of the Liris at Capistrello, and the plan was to construct a tunnel, or *emissarius*, through the intervening Monte Salviano. No fewer than 30,000 men were employed in the execution of the work during eleven years. This was the most gigantic undertaking of the kind ever known before the construction of the Mont Cenis tunnel. The length of the passage was upwards of 3½ M., and for about 1¾ M. of that distance it was hewn in the solid rock. The transverse measurement of the tunnel varied from 4 to 16 sq. yds., and in other respects also the work was entirely destitute of uniformity. The greatest depth of the tunnel below the surface of the earth was 298 ft., and 33 shafts were constructed for the admission of air and the removal of rubbish. With a view to inaugurate the completion of the work, A.D. 52, Claudius arranged a sanguinary gladiatorial naval contest, which was attended by

a vast concourse of spectators, but it was found necessary to deepen the tunnel, and it was again opened with renewed festivities, as Tacitus records (Ann. 12, 57). Ancient writers stigmatise the work as an entire failure, but their strictures are not altogether well founded, for it was obviously never intended to drain the whole lake, but merely to reduce it to one-third of its original size. Serious errors had, however, been committed in the construction of the tunnel, and especially in that of the channel which conducted the water to the emissarius. Claudius died in 54, and nothing farther was done in the matter. Trajan and Hadrian partially remedied the defects, but the channel and the emissarius itself afterwards became choked up. Frederick II. attempted to re-open the tunnel, but the task was far beyond the reach of mediæval skill. After the year 1783 the lake rose steadily, and by 1810 it had risen upwards of 30 ft. Efforts were now made under the superintendence of Rivera to restore the Roman emissarius, but under the Bourbon régime there seemed little prospect that the task would ever be completed. In 1852 the government was accordingly induced to make a grant of the lake to a company on condition that they would undertake to drain it, and the sole privilege was soon afterwards purchased from them by Prince Torlonia of Rome. M. de Montricher, a Swiss, the constructor of the aqueduct of Marseilles (d. at Naples in 1858), and his pupil Bermont (d. 1870), and subsequently M. Brisse have conducted the works. The difficulties encountered were prodigious, and the natives were frequently heard to indulge in the jest, 'o Torlonia secca il Fucino, o il Fucino secca Torlonia'. In 1862, however, the emissarius was at length re-opened. It is an extension of the Roman work, but longer and wider, and constructed with the utmost care. It is nearly 4 M. long, and a transverse section measures about 21 sq. yds. The beginning of it is marked by a huge lock, erected in a massive style. This is the outlet of the channel which is intended to keep the lowest portions of the basin drained. A broad road, about 35 M. in length, runs round the reclaimed land (36,000 acres in extent.), which is converted into a vast model farm, colonised by families from the prince's different estates.

The road traverses the old bed of the lake and next reaches Avezzano, a drive of 1 hr. from Celano.

Avezzano (**Locanda d'Italia*), with 6000 inhab., possesses a château built by the Colonnas and now belonging to the Barberini, and a few inscriptions at the Tribunale. It is a good starting-point for a number of excursions, and particularly for a visit to the reclaimed Lago di Fucino. (Marco Fiorano is a good vetturino.)

An excursion to *Luco*, 6 M. from Avezzano, will afford the traveller a good opportunity of inspecting the drainage operations. He should drive to the entrance of the new outlet, and get the custodian to conduct him thence to the ancient emissarius. — **Luco**, now an uninteresting place, was the *Lucus Angitiae* of the ancients, and was called after a temple of the goddess of that name. The site of the temple is now occupied by the venerable Benedictine Church of *S. Maria di Luco*, situated on the N. side of the village, and dating from the 6th or 7th cent. Extensive remains of walls in the polygonal style mark the boundary of the Temenos, or sacred precincts of the temple. Fine view hence, as well as from all the hills around the lake.

On the E. bank of the lake lies the village of *San Benedetto*, on the site of *Marrubium*, the ancient capital of the Marsi, extensive remains of which are still to be seen.

To the N. of the lake, rising abruptly from the plain, is situated the double-peaked *Monte Velino* (8202 ft.), visible from Rome. At its base, 4 M. from Avezzano, lies the village of *Albe*, the ancient *Alba Fucentia*. It lay on the confines of the territories of the Vestini, Marsi, and Æqui, and having received a Roman colony of 6000 souls, B.C. 303, it became the most powerful Roman stronghold in the interior of Italy. It occupied

three contiguous groups of hills. On the W. side a triple wall in the polygonal style is still extant, while in the plain rises a vast tumulus. Remains of the *Via Valeria*, which led from Tivoli to Corfinium by Alba, of an amphitheatre, etc., are also traceable. The most important monument of antiquity, however, is the *Temple, which has been converted into a church of *S. Pietro*, with eight Corinthian columns of marble in the interior. Fine view of the valley.

From Avezzano to Tagliacozzo, 10½ M., diligence once daily. The road passes *Scurcola* (fine view from above the old castle) and the *Campi Palentini*, where, on 26th Aug. 1268, the young Conradin of Hohenstaufen, the last scion of that illustrious imperial house, was defeated by Charles I. of Anjou, acting under the advice of the aged Chevalier Alard de St. Valery. Charles afterwards caused the beautiful, but now ruined church of *S. Maria della Vittoria* (¼ M. from Scurcola, to the right of road) to be erected on the spot by Niccolò Pisano, a Madonna from which is still preserved in the church of S. Maria at Scurcola.

Tagliacozzo (*Trattoria* by the gate, on the left) lies on the margin of a deep ravine from which the *Imele* emerges. The sources of the Liris near Cappadocia may be visited hence on foot in 1½ hr.

From Tagliacozzo a horse or mule (6-7 fr.) may be taken to (1 hr.) *Rocca di Cerro*, (2½ hrs.) *Carsoli* (Locanda Stella), the ancient *Carseoli*, with an ancient castle, and (1½ hr.) *Arsoli*. This route was the ancient Via Valeria. From Arsoli a carriage-road leads by *Vicovaro* to *Tivoli*, 12 M. (carr. with one horse 7-8 fr.).

The drive from Avezzano to Roccasecca through the valley of the Liris (to Sora in 5 hrs.) is one of the most attractive in Italy. The road traverses the Monte Salviano, and reaches (7 M.) *Capistrello*, where the emissarius of the Lago di Fucino issues from the mountain. It then follows the left bank of the Liris. On a height on the right bank lies (4 M.) *Civitella Roveto*, the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. Then, to the left, *Cività d'Antino*, the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino*, whence the beautiful waterfall of *Lo Schioppo*, 5 M. distant, may be visited. Beautiful oak and chestnut woods are seen in every direction.

A charming mountainous district is now traversed, and we next reach (12½ M. from Roveto) the town of —

Sora (*Liri*, *Hotel di Roma*, both tolerable), with 12,000 inhab., situated in the plain, on the right bank of the Liris, which flows in the form of a semicircle round the crowded houses of the town. The Romans wrested the place from the Volsci, and founded a powerful colony here, B. C. 303. The cathedral stands on ancient substructions. On the precipitous rock above the town are remains of polygonal walls, belonging to the ancient Arx, and also traces of mediæval castles. The town was the native place of several celebrated men, and the residence of others (the Decii, Atilius Regulus, the orator Q. Valerius, L. Mummius, etc.). The learned Cardinal Cæsar Baronius was born at Sora in 1538, and died at Rome in 1607 as librarian of the Vatican. Sora forms, as it were, the key of the Abruzzi.

The road from Sora to Isola, 6 M., traverses the well cultivated valley, following the left bank of the river. The abundance

of water here imparts a freshness and charm to the scenery which are rarely met with in warm climates. To the left the *Fibreno* falls into the Liris.

In the former stream, near its mouth, lies the *Isola S. Paolo*, on which a monastery was founded by the Benedictine S. Domenico Abbate, a native of Foligno. Hildebrand, afterwards Pope Gregory VII., was once a monk here. The island is also supposed to be the *Insula Arpinas*, the birthplace of Cicero, the scene of his dialogue 'de legibus'. The dilapidated abbey-church is said to have been constructed on the ruins of the illustrious orator's villa. The latter was erected by his grandfather, and embellished by his father, who devoted his leisure to the study of science here, and it was therefore a favourite retreat of Cicero himself, and is described by him in his treatise De Leg. 2, 3. In the reign of Domitian the villa belonged to the poet Silius Italicus. The Liris was crossed by an ancient bridge above the island, the '*Ponte di Cicerone*', one of the three arches of which is still standing.

In the neighbourhood are several manufactories, chiefly of paper *(cartiera)*, surrounded by well-kept gardens. The most important of these is the *Cartiera del Fibreno*, founded by M. Lefevre, a Frenchman, now Count of Balzorano. The gardens connected with it contain the picturesque waterfalls (Le Cascatelle) of the Liris and the Fibreno. The cool water of the latter is praised by Cicero. From this point the road descends to —

Isola, a small town with 5600 inhab., which, as its name indicates, stands on an island in the Liris. It is sometimes called Isola del Liri to distinguish it from places of the same name. The two arms of the river here form two magnificent waterfalls, 80 ft. in height. That on the E. side, a view of which is obtained from the bridge as the town is entered, is a perpendicular fall, while the other and more picturesque cascade descends over an inclined plane about 160 yds. in length.

A road passing the paper-mills above Isola winds upwards to (2½ M.) **Arpino** (*Locanda della Pace*, near the Piazza, small, but clean), a finely situated town with 11,500 inhab., the ancient Volscian mountain-town of *Arpinum*, and celebrated as the native place of Marius and Cicero. The houses in which they were born are still pointed out to the credulous. The *Town Hall* in the Piazza is embellished with busts of Marius, Cicero, and Agrippa. A bombastic inscription here runs thus: 'Arpinum a Saturno conditum, Volscorum civitatem, Romanorum municipium, Marci Tullii Ciceronis eloquentiæ Principis et Cai Marii septies Consulis patriam ingredere viator: hinc ad imperium triumphalis aquila egressa urbi totum orbem subjecit: ejus dignitatem agnoscas et sospes esto'. The fountain to the right of the town-hall bears the cognisance of Arpino, consisting of two towers over which the Roman eagle hovers. Weavers and fullers are frequently mentioned in old inscriptions found here, and, according to Dio Cassius, Cicero's father belonged to the latter handicraft. Arpino was the native place of the well-known painter Giuseppe Cesari (1560-1640), more commonly known as the Cavaliere d'Arpino, whose house is still pointed out.

The town consists of four quarters. The western quarter ('civitas') lies on an abrupt eminence, connected with the town by a narrow isthmus. This was the site of the ancient Arx. On the summit stands a small octagonal church, which commands a beautiful view. The town itself rises on the slope of a still higher hill. The greater part of the ancient wall, consisting of large irregular blocks of stone, broken at intervals by mediæval round towers, is still preserved, and may be traced throughout its whole

extent. The ascent should be made on the N. side. On the hill lies the *Città Vecchia*, or old town. In the wall here is the *Porta dell' Arco*, a remarkable gateway with a pointed arch.

From Arpino to Roccasecca is a drive of 2½ hrs.; two-horse carr. 6 fr.

From Isola to Roccasecca 13 M. The road continues to follow the left bank of the river. To the right is the loftily situated town of *Monte San Giovanni*. To the left lies *Fontana;* then *Arce*, and *Rocca d'Arce*, the ancient *Arx Volscorum*, in a strikingly picturesque situation.

From *Roccasecca* to *Naples*, see p. 3 *et seq.*

18. From Foggia to Brindisi and the Apulian Peninsula.

RAILWAY to *Brindisi*, 146 M., in 4½-6½ hrs.; fares 26 fr. 45, 18 fr. 50, 10 fr. 60 c. (comp. p. 170). — From Brindisi to *Otranto*, 54 M., in 3¼ hrs.; fares 9 fr. 75, 6 fr. 85, 3 fr. 90 c.; only two through-trains daily. — Excursions in the country are usually made here in two-wheeled *Sciarrabà's* (a corruption of the French 'char-à-bancs'), resembling the Neapolitan corricolo's. The average charge per day is 6-7 fr., fee included, and the average journey 30-35 M.

Foggia, see p. 174. On the right lies an extensive plain, the *Tavoliere di Puglia*. Beyond it, to the S., rises *Mte. Vulture* near Melfi (p. 198).

12½ M. *Orta Nova*. 22 M. *Cerignola*, with 25,000 inhab., uninteresting. Route to (10½ M.) Canosa, see p. 191. The surrounding plain is richly cultivated, but entirely destitute of trees, which generally form an important feature in Italian fields and enhance the beauty of the landscape. Cotton-plantations begin here. 32½ M. *Trinitàpoli*. The train then crosses the *Ofanto*, the ancient *Aufidus*, the last river of any importance on the E. coast. Between two ranges of hills to the right lies the broad plain on which the battle of Cannæ was fought (see below).

42½ M. **Barletta** *(Locanda di Ettore Fieramosca)*, a seaport-town with 28,200 inhab., picturesquely situated, contains a number of well-built houses and churches. The first tournament ever witnessed in this district was held here in 1259 by King Manfred in honour of Baldwin II., the last Latin Emperor of Constantinople, who was then on a visit at the Italian court. The market-place is adorned with a bronze statue 14 ft. in height, said to represent the Emp. Heraclius (according to others Theodosius), and to have been found in the sea. The Cathedral of *S. Maria Maggiore* contains the tomb of a Count of Barbi and Mühlingen (d. 1566), with a German inscription. *S. Andrea* and *S. Trinità* possess several ancient pictures. The extensive *Castello* dates from the time of Charles V.

In the wars between Louis XII. and Ferdinand the Catholic, Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat took place in the vicinity (between Andria and Corato) between thirteen on

each side of the most valiant knights of Italy and France, conducted respectively by Colonna, and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

Canosa (*Albergo Genghi*, bad), with 14,900 inhab., on the slope of a hill, commanded by a ruined castle, lies 14 M. inland. Of the ancient *Canusium*, once a prosperous town, a gate (Porta Varrense, on the road to Cerignola), ruins of an extensive amphitheatre, and other relics still exist. Numerous painted vases, golden trinkets, etc. have been discovered in the neighbourhood. The principal church of *S. Sabino*, with several small domes, contains a pulpit and episcopal throne in marble and a number of antique columns; its pavement is now several feet below the level of the street. In an adjacent court is the tomb of Bohemund (d. 1111), son of Rob. Guiscard, one of Tasso's heroes. Extensive olive-plantations in the neighbourhood, which, like the whole district of Apulia, also yields excellent wine. About 4 M. to the N.W. of Canosa, on the right bank of the Ofanto, towards the coast, once lay *Cannae*, where the Romans were signally defeated by Hannibal, B. C. 216. In 1019 an Apulian and Lombard army under the Norman Drangot were defeated here by the troops of the Greek prefect Bolanus. In 1083 Cannæ was taken and destroyed by Robert Guiscard.

From Canosa a road leads to (14 M.) the well-built town of **Andria** (*Locanda di Milone*, near the road to Trani, tolerable), with 34,000 inhab., founded about 1046, once a favourite residence of the Emp. Frederick II., whose second wife Jolantha died here in 1228, after having given birth to a son (Conrad), and was interred in the interesting old cathedral. His third wife, Isabella of England, who died at Foggia in 1241, was also interred in the cathedral of Andria, but the monuments of these empresses have long since disappeared, having been destroyed by the partizans of Anjou. On the *Porta S. Andrea*, or *dell' Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: *Andria fidelis nostris affixa medullis*, etc. The old church of *S. Agostino* is also worthy of inspection. — Andria is 7½ M. from Barletta (diligence twice daily in 1¼ hr., fare ½ fr.), and the same distance from Trani.

To the S. of Andria, on the summit of the *Murgie di Minervino*, are the ruins of the conspicuous and imposing **Castello del Monte* erected by Robert Guiscard, and embellished by Frederick II. who frequently resided here. This height commands a beautiful *view of the sea, the valley of the Ofanto, Monte Vulture, etc. A bridle-path (9½ M.) ascends to it from Andria. — From Castello del Monte a road leads to (9½ M.) the town of *Corato* (26,200 inhab.), which is also reached by another road from Andria (9 M.). On the road from Andria to Corato, about two-thirds of the way to the latter, a modern monument called *l'Epitafio*, in a field by the roadside, marks the spot where the tournament of Barletta took place (see above). From Corato to Ruvo, 3 M., see p. 192.

The line now skirts the coast. The journey from Barletta to Bari is one of the most beautiful in this part of Italy. The country is luxuriantly fertile, and is chiefly famous for large olive-plantations yielding the finest quality of salad oil. The district where this is produced extends only from Barletta and Canosa, past Bari, to the neighbourhood of Mola (p. 193). The culture of the olive is very profitable, but the yield is extremely fluctuating. A first-rate crop, though very rare, sometimes realises a price equal to the value of the whole estate.

50½ M. **Trani** (*Locanda del Risorgimento; Italia*, less pretending, but cleaner), with 24,400 inhab. is a well-built seaport. Pleasant walk in the public gardens (*Villa*) on the coast. The loftily situated *Cathedral*, built about 1100, still possesses a Romanesque portal and interesting bronze doors of 1175. Interior barbarously

modernised. Several synagogues afford an indication of the former prosperity of the place and of its importance at the time of the Crusades. The 'Villa' contains two well-preserved milestones from the Via Trajana, which led from Benevento to Brindisi by Canosa, Ruvo, Bari, and Egnatia. Excellent wine *(Moscado di Trani)* is produced in the neighbourhood.

55½ M. *Bisceglie*, pop. 21,400, with handsome villas.

61 M. *Molfetta* (26,800 inhab.), beautifully situated, an episcopal see, was once in commercial alliance with Amalfi. After the death of Johanna I. her husband Otho, Duke of Brunswick, was confined in the castle here until released by Charles of Durazzo in 1384.

From Molfetta to Ruvo, 11 M., viâ *Terlizzi* (omnibus). **Ruvo** (*Giov. Nanni*, tolerable), with 15,000 inhab., the ancient *Rubi*, is famous for the numerous and beautiful vases found in the Apulian tombs in its environs, and now among the chief treasures in the Museum of Naples. The tombs have since been covered up again. Collection of. *Giov. Gatta* worthy of a visit.

65 M. *Giovinazzo*. 69½ M. *S. Spirito* and *Bitonto*. The latter, situated 4 M. to the W., a town with 25,900 inhab., manufactures salad-oil in large quantities. The interesting cathedral contains several tombs of the 17th cent.

77 M. **Bari** (**Albergo del Risorgimento*, moderate; *Progresso*, with trattoria; *Café Stoppani*, in the Corso Vitt. Emanuele; *Caflisch's Brewery*, Str. Piccinini; cab into the town, or per drive, 50 c., after dusk 75 c.), the ancient *Barium*, which is still, as in the time of Horace, well supplied with fish ('Bari piscosi mœnia'), a seaport, and the capital of a province, with 50,500 inhab., is the most important commercial town in Apulia. It consists of a closely built old town, a handsome Corso, and a new town (Borgo) with broad and handsome streets. It is one of the most ancient bishoprics in Italy, and is frequently mentioned in mediæval history as the scene of contests between Saracens, Greeks, and Normans, etc. In 1002 it was wrested from the Saracens by the Venetians. The town formed an independent duchy from the 14th cent. down to 1558, when it was united with the kingdom of Naples. It is now an archiepiscopal see.

**S. Nicola*, in the old town, was erected by Robert Guiscard in 1087, for the reception of the relics of the saint, which were brought from Myra in Lycia, and still retains many of its ancient characteristics. The façade is worthy of notice.

The Interior consists of nave and aisles with flat ceiling, borne by double rows of columns, with galleries over the aisles. In the N. aisle is the *Tombstone of Robert, Count of Bari*, 'protonotarius' of Charles of Anjou, who conducted the proceedings against the ill-fated Prince Conradin, and was afterwards assassinated by a nephew of Charles of Anjou on the very spot on which he had proclaimed the sentence (p. 44). He was a member of the Chiurlia family, resident at Bari. — To the right of the high altar is a Madonna with saints, by *Bartolommeo Vivarini* of Murano, 1466. — At the back of the choir is the *Tomb* (erected in 1593) *of Bona Sforza*, queen of Sigismund I. of Poland, the last Duke of Bari (d. 1558), with statues of St. Casimir and Stanislaus.

The CRYPT contains a silver altar with reliefs, supposed to date from 1319, below which is the vault containing the bones of the saint. From these a miraculous fluid ('Manna di Bari'), especially prized by Russian believers, is said to exsude. The festival of the saint, on 8th May, is attended by thousands of pilgrims, chiefly from the Albanese villages.

Outside the church are a number of epitaphs to Byzantine pilgrims who died here.

The cathedral of *S. Sabino*, originally a fine Gothic building, was sadly modernised in 1745. Over the altar of S. Rocco is a picture by Tintoretto, and opposite to it one by Paolo Veronese. The lofty campanile resembles the Moorish tower of Seville.

The *Lion* in the Piazza, with the inscription 'custos justitiæ' on its collar, is the heraldic cognisance of Bari.

In the Istituto Tecnico, Strada Abate, is the new *Provincial Museum*, containing amongst other antiquities a number of vases and terracottas found at Monopoli (see below).

The theatre is named *Piccinni*, after a composer who was born at Bari in 1728, a rival of Gluck. A new *Ateneo* has been erected near the railway station. The new harbour in the old town commands a fine view of Mte. Gargano in clear weather.

Railway from Bari to Taranto, see R. 21. The *Genoa and Ancona Steamers* touch at Bari on Sundays (on their way to Brindisi, Gallipoli, and Taranto) and Tuesdays (on their way to Viesti and Ancona).

84 M. *Noicattaro*. 89 M. *Mola di Bari* (12,000 inhab.), on the coast. 99 M. *Polignano a Mare* is situated on a lofty and precipitous rock, rising above the sea and containing several fine grottoes. The finest of these, opening towards the sea, lies under the new town (entrance by a small door in the old town; key at the house opposite). 102 M. *Monopoli*, the ancient *Minopolis*, with 20,000 inhab., the residence of an archbishop. The cathedral contains a St. Sebastian by Palma Vecchio. The tower of *S. Francesco* commands a fine view. In the direction of the sea there have recently been discovered several rock-hewn tombs, the contents of which are preserved in the new museum at Bari (see above).

110½ M. *Fasano*, a thriving town with 14,800 inhab. On the coast between Monopoli and Fasano lies the ruined town ('la città distrutta') of *Egnatia*, the Greek *Gnathía*, now *Anazzo*, where a number of vases, etc. have been found. A considerable part of the ancient walls is still preserved. The train now enters the province of Lecce or Otranto (*Terra d'Otranto*, the ancient Calabria, see p. 198). 123 M. *Ostuni;* 129 M. *Carovigno;* 139 M. *S. Vito d'Otranto*.

146 M. **Brindisi.** — *GRAN ALBERGO DELLE INDIE ORIENTALI, built by the S. Italian railway company, on the quay, near the landing-place of the P. and O. steamers, well fitted up, R. 3, A. 1, L. ¾, déjeûner 3 fr.— ALBERGO D'EUROPA, in the town, adjoining the Piazza del Mercato, kept by Michele Grapsa, a Greek, good and tolerably clean, R. and L. 2½ fr., A. 40 c.; ANGLETERRE, very dirty, and VITTORIA, both in the town, and in the Italian style. — *Caffè Triestino.* — *Cab* from the station to the town ½ fr., after dusk 1 fr.

Brindisi, with 13,800 inhab., the ancient *Brentesion*, or *Brundi-*

sium (i. e. stag's head), a name due to the form of the harbour which encloses the town in two arms, was once a populous seaport, and the usual point of embarcation for Greece and the East.

Brundisium was a very famous place in ancient history. At an early period it was colonised by Tarentum, and subsequently by Rome, B.C. 245, and it formed the termination of the Via Appia, the construction of which from Capua was nearly coeval with the foundation of the colony. Horace's description (Sat. i. 5) of his journey from Rome to Brundisium, B.C. 37, in the company of Mæcenas, who wished to be present at the conclusion of a new alliance between Octavianus and Antony at Tarentum, is well known. At Brundisium the tragic poet Pacuvius was born, and here, in B.C. 19, Virgil died on his return from Greece (some ruins near the harbour being still pointed out to the credulous as the remains of the house where he expired). The town, when occupied by Pompey, B.C. 49, sustained a memorable siege at the hands of Cæsar, who describes the event in the first book of his Civil War. The fleets of the Crusaders frequently assembled in the harbour of Brundisium, but the place soon declined after the cessation of the crusades. It was subsequently destroyed by Lewis, King of Hungary, in 1348, and again by a fearful earthquake in 1458, which buried most of the inhabitants beneath its ruins.

In modern times Brindisi has again become the starting-point of the most direct route from Central Europe to the East, and bids fair to become an important station for the carrying trade. The extensive harbour, admirably sheltered from every wind, is undergoing improvement. The large steamers of the Peninsular and Oriental Co. are enabled to enter and lay to at the quay itself. They reach Alexandria hence in about 82 hrs. The N. arm of the harbour, which once bounded the town and extended far into the land, was productive of malaria, owing to its muddy condition, and is now dried up. The entrance to the harbour is divided into two channels by an island. In order to prevent the harbour from becoming filled with sand, the N. arm has recently been closed by means of a substantial bulwark of solid stone. The quarantine establishment and a small fort are situated on the island. The fort may be visited by boat (in $^1/_2$ hr.), and a fine view enjoyed from the top, and the trip may be extended to the breakwater (in all $1^1/_2$-2 hrs., fare $1^1/_2$ fr.).

On a slight eminence by the quay rises a lofty unfluted column of Greek marble, with a highly ornate capital, representing figures of gods. Near it are the remains of a second. The former bears an unfinished inscription, containing mention of a Byzantine governor named Spathalupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. These columns are supposed once to have marked the termination of the Via Appia; but it is more probable that they belonged to an honorary monument of the Byzantine period, like the column of Phocas at Rome. The other relics of antiquity are insignificant. — The *Castello* with its massive round towers, founded by the Emp. Frederick II., and strengthened by Charles V., is now a prison. The remarkably picturesque remains of the circular church of *S. Giovanni*, destroyed by an earthquake in the 11th cent., with colonnades, and decorated

with frescoes, are still preserved, and will probably be converted into a museum. In the *Cathedral* the nuptials of Frederick II. with Jolantha were solemnised in 1225. Brindisi possesses a public library, presented by a Bishop de Leo, a native of the place. The environs are fertile, but malarious.

The steamboats of the Austrian Lloyd Co. touch at Brindisi on their route to Corfu and Syra (comp. R. 45); so also the Genoa and Ancona steamers once weekly (Mondays) on their way to Gallipoli and Taranto (see p. 207).

FROM BRINDISI TO TARANTO (p. 204), 24 M., a good road (one-horse carr. 18-20 fr.), viâ *Oria*, the ancient *Uria*, from which the Doria family derives its origin, a beautifully situated place with numerous palaces.

From Brindisi the train runs in 1 hr. 20 min., by stations *Tuturano*, *S. Pietro*, *Squinzano*, and *Trepuzzi*, to —

170 M. **Lecce** (*Albergo della Ferrovia*; *Roma*, in better repute), the capital of a province, with 23,250 inhab., situated a short distance from the sea, the seat of a bishop, with the cathedral of St. Orontius, an ancient castle, and other handsome buildings. A museum of antiquities (vases, coins, terracottas, Messapian and Latin inscriptions) is about to be opened at the *Lyceum*. The town, which is a dull place in an unattractive district, occupies the site of the ancient *Lupia*. In the vicinity lay *Rudiae*, where Ennius, the father of Roman poetry, was born, B. C. 239, now *Rugge*, a place of no importance. The poet, who died in 168, was patronised by the Scipios, in whose burial-place at Rome his remains were deposited. — On the coast lies the *Castello di S. Cataldo*, 4½ M. distant, a favourite point for excursions.

From Lecce a road (22 M.; diligence daily in 3 hrs., fare 3 fr.) leads by the manufacturing town of *Nardò*, the ancient *Neretum* of the Sallentini, now an episcopal residence, or by *Galatina*, to —

Gallipoli, a seaport, with 10,000 inhab., beautifully situated on a rocky island in the Gulf of Taranto, but connected with the mainland by a bridge. It was founded by the Lacedemonian Leucippus and the Tarentines, and is the *Urbs Graia Callipolis* of the geographer Mela, but is called *Anxa* by Pliny. The cathedral is a handsome building of the 17th century. The town is celebrated for its oil. It possesses very numerous subterranean cisterns, in which the oil is stored for long periods, and whence it is drawn off for exportation in a thoroughly clarified condition. This is not, however, the finest salad oil (comp. p. 191). Date-palms are frequently seen in the gardens of the handsome villas in the vicinity. The steamers between Ancona and Messina touch here weekly (Wed. forenoo to Taranto; Sund. forenoon to Brindisi).

The train runs from Lecce to (29½ M.) Otranto in 1 hr. 50 min.; stations *S. Cesario di Lecce*, *S. Donato*, *Galugnano*, *Sternatia*, *Zollino*, *Corigliano*; 194½ M. *Maglie*; *Bagnolo*, *Cannole*, and *Giurdignano*.

199½ M. **Otranto**, the Greek *Hydrus*, the Roman *Hydruntum*, a colony and municipium, often mentioned by the ancients as a point of embarcation for Apollonia in Epirus, is now an insignificant fishing town with 2000 inhab., and the seat of an archbishop. The castle with its two towers was erected by Alphonso of Arragon and strengthened by Charles V.

For a long period it continued subject to the Greek emperors, but in the 11th cent. was captured by the Normans, who under Robert Guiscard and Bohemund conducted from this point the siege of Durazzo (Dyrrachium) in Albania. On 28th July, 1480, the then prosperous town was attacked by the Turkish fleet under Achmet Pasha, grand-vizier of Mohammed II., and entirely destroyed; 12,000 of the inhabitants were put to death, the remainder carried off as slaves, the churches razed to the ground, and the priests barbarously maltreated. The following year the Turks were expelled by the Duke of Calabria, afterwards Alphonso II., but the town never recovered from the effects of this cruel blow.

The *Cathedral* still contains some columns from a temple of Mercury, which once stood near the village of S. Nicola, not far from the town. The ancient mosaics in the church were much injured by the hoofs of the Turkish horses which were stabled in the sacred edifice. In a chapel are preserved the bones of many of the ill-fated victims of the Turkish onslaught.

From the ramparts of the *Castle* the coast and mountains of Epirus are visible in clear weather.

A road skirting the coast leads from Otranto to (31 M.) the *Promontory of Leuca*, by *Muro* (to the r.), and *Castro*, situated on a rocky eminence by the sea, and therefore supposed to be the *Castrum Minervae*, that point of Italy which, according to Virgil, was first beheld by Æneas; then through a succession of gardens and vineyards to *Tricase*, 1½ M. from the sea, *Alessano*, *Montesardo*, *Patù*, and finally *S. Maria di Leuca*, a village on the site of the ancient *Leuca*, not far from the promontory of *Leuca* or *Finisterra*. This is the *Promontorium Iapygium*, or *Salentinum*, of antiquity, the extreme point of Apulia, commanding a noble prospect. In fine weather the lofty Acroceraunian mountains of Albania may be distinguished. We may return for a change by *Patù*, *Presicce*, *Uggento*, the ancient *Uxentum*, an episcopal residence, and *Taviano*, to *Gallipoli* (31 M.).

19. From (*Naples*) Eboli to the Coast of the Adriatic by Potenza, Melfi, and Venosa.

119 M. — (Railway from Naples to Eboli, 50 M., in 3 hrs.; fares 7 fr., 5 fr. 25 c., 2 fr. 65 c.) — From Eboli to Romagnano, 25 M., by railway in 1¾ hr.; fares 4 fr. 55, 3 fr. 20, 1 fr. 85 c. (Diligences have also continued to run hitherto on this part of the journey; but consult the *Indicatore Ufficiale*, Appx. to Ferrovie Meridionali. Information may also be obtained at the office at Naples, see p. 28, or at Salerno next door to the prefettura.)

From Eboli to Potenza a *corriera* runs twice daily in 17-18 hrs. (fare 15 fr.), corresponding with the morning and evening trains. — Local diligences beyond Potenza, see below. — This route traverses the old province of the Basilicata, the ancient *Lucania*. Comp. also p. 170.

Eboli, see p. 159. — The railway runs hence towards the E. at the foot of the hills. 4 M. *Pontesele*, near which the train crosses the broad and turbulent *Sele*. 11 M. *Contursi*; 15½ M. *Sicignano*; 20 M. *Buccino*, a town with 6000 inhab., on the hill. 25 M. *Romagnano*, an unimportant village, about 3 M. to the N. of Vietri, which the Auletta and Potenza road passes (see below). The railway is to be extended to Potenza, and will join the Calabrian coast line at Torremare (see p. 207).

The High Road to Potenza, 56 M., also crosses the Sele, and ascends through a district which is very bleak at places (magnificent

retrospects), past *Postiglione*, to *La Duchessa* and *Lo Scorzo*. Opposite to us rises the *Alburnus*, which Virgil describes as 'green with holm-oaks'.

Auletta, 23 M. from Eboli, a poor village with 3000 inhab., lies to the left on a hill clothed with olives and forest, on the *Negro*, the ancient *Tanager*, which the road crosses. (Posta, on the road-side, tolerable. Diligence to Potenza every evening in 9 hrs., fare 9 fr.)

The effects of the appalling earthquake of 1857 (see below) begin to be observed here in the dilapidated church and fallen houses. This catastrophe annihilated a number of towns and villages in the Basilicata, and occasioned a loss of upwards of 32,000 lives. In the district of Sala and the valley of the Diano alone 13,230 persons perished, and 27,150 more died from exposure, starvation, and cold. Even in March 1858, 120,000 individuals were still without shelter.

The Potenza road diverges to the left near Auletta, crosses the *Landro*, a tributary of the Sele, and traverses a very charming district as far as *Vietri di Potenza* (supposed to be the *Campi Veteres*, where in B.C. 212 the proconsul Tiberius Sempronius Gracchus fell a victim to his premature confidence in the Lucanian Flavus); it then crosses the river *Marno*. To the left is the beautifully situated *Picerno*, which was almost entirely destroyed by the earthquake. The road now ascends gradually to the crest of *Monte Foi*, and descends thence to —

Potenza *(Risorgimento; Croce di Savoia*, cleaner than the other; **Trattoria Lombarda)*, with 18,500 inhab., the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient Lucania. The town lies on an eminence above the *Basento*, which rises on the mountain Ariosa not far from this, and falls into the Gulf of Taranto near the ruins of Metapontum. The ancient *Potentia*, destroyed by Frederick II. and again by Charles of Anjou, lay lower down in the plain, at the spot now called *La Murata*, where coins and inscriptions have frequently been found.

The Earthquake of 1857 was attended here with the most terrible consequences. The greater part of the town, including the Lyceum, fell, and numerous lives were lost. In consequence of wounds alone 4000 persons underwent amputations. The result in thirty or forty neighbouring villages was not less disastrous. This stupendous convulsion took place in a circular course in three distinct shocks, of which the second was the most violent. A line drawn from Monte Vulture to the volcano of Stromboli intersects the places which suffered most; thus *Auletta*, *Atena*, *Polla*, *Sala*, *Padula*, *Saponara*, *Sapri* and many other villages were entirely destroyed. In the direction of Mt. Vesuvius, towards Naples and Salerno to the W., the concussions were much more violent than in the opposite direction. The loss of life was not less serious than that occasioned by the earthquake of 1783 in Calabria. The shocks recurred in March and April 1858.

From Potenza to Acerenza, an interesting excursion: diligence to *Pietra Galla* (in 3 hrs., fare 2 fr.), and a walk of 1 hr. thence. **Acerenza** (*Locanda* in the old castle), the *Acherontia* of Horace (comp. p. 198), famed for its wine, occupies a lofty and beautiful situation. The crypt of the cathedral contains four ancient columns of coloured marble and pedestals with mediæval reliefs.

FROM POTENZA TO TRANI (p. 191), on the Adriatic coast-railway, a diligence runs in 14 hrs., fare 17 fr.

From Potenza a hilly road (about 37 M.; diligence in 9-10 hrs., fare 6 fr.) leads by *Avigliano* and *Atella* to —

Melfi (*Albergo Basil*, by the Vescovado; *Trattoria del Sole*, with a few bedrooms), with 11,600 inhab., picturesquely situated on the slope of Monte Vulture. It possesses an old castle of the Norman sovereigns, who often resided here, now restored by Prince Doria as a château. The upper portion of the town was totally destroyed by the earthquake; a great part of the remainder has been re-erected. Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria. The magnificent *Cathedral* of 1155, almost entirely destroyed by an earthquake in 1851, has since been modernised. The town-hall contains a fine Roman sarcophagus.

From this point the conspicuous **Monte Vulture**, an extinct volcano, may be visited. Horace mentions it as the 'Apulian Vultur'; at that period it formed the boundary between Lucania and Apulia. Calabria extended hence in a S.E. direction to the Iapygian or Salentinian promontory, the modern Capo di Leuca (p. 196); and S.W. to the land of the Bruttii, as far as the Sicilian straits. Since the middle ages, however, the latter district has been named Calabria, while the ancient Calabria is now the Terra d'Otranto.

The former crater of M. Vulture is densely overgrown with oaks and beeches, among which two small and deep lakes are situated. By one of these are the Capuchin monastery of *S. Michele*, most picturesquely situated, and the ruined church of *S. Ilario*. On the farther side of the principal crater rises the summit of the mountain, *Il Pizzuto di Melfi* (4359 ft.). Melfi lies on a bed of lava on the N. E. slope. The circumference of the whole mountain is about 37 M.

From Melfi a diligence runs to *Candela* (p. 176), situated 22 M. to the N.; railway thence to Foggia in 1¼ hr.

A road leads from Melfi to the E. to (15½ M.; or by a bridle-path, a pleasant, sequestered route, 7½ M. only) **Venosa** (two miserable inns), the ancient *Venusia*, colonised by Rome after the Samnite war, now a small town with 7200 inhab., picturesquely situated on the slope of Monte Vulture, not far from the *Fiumara*, the 'pauper aquæ Dannus' of Horace (Carm. iii, 30, 11), and near the more considerable *Ofanto*, Lat. *Aufidus*. The *Castle* was erected by Pirro del Balzo in the 15th cent. The abbey and church of *S. Trinità*, consecrated by Pope Nicholas II. in 1058, contain the tombs of the founder Robert Guiscard and his first wife Aberarda, mother of Bohemund. Frescoes of the 13th and 14th cent. have recently been discovered in the church. The three principal chapels are still distinctly recognised. The nave is 76 paces in breadth. The handsome court contains numerous inscriptions, columns, and other relics of an amphitheatre, which lay in the neighbourhood. The church has recently undergone restoration in questionable taste.

Near Venosa, on the road to the Fiumara, *Jewish Catacombs* containing inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. History also records that Jews were numerous here in the 4th and 5th centuries.

An ancient structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia, on 8th Dec. B.C. 65, and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 11), such as

the lofty *Acherontia*, now *Acerenza* (p. 197), 9 M. to the S.E., the woods of *Bantia*, N. of the latter, now *Abbadia de' Banzi*, near Genzano, and the fertile meadows of the low-lying *Ferentum* (probably *Forenza*). Near *Palazzo*, 6 M. to the E. of Venosa, to the right of the road to Spinazzola, rises an abundant spring, now called *Fontana Grande*, believed to be identical with the *Fons Bandusiae* so highly praised by Horace (Carm. iii. 13).

On the wooded heights between Venusia and Bantia, in B.C. 208, M. Claud. Marcellus, the gallant conqueror of Syracuse, and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, 215), fell into an ambuscade and perished.

Lavello, where King Conrad died in 1254, lies 9½ M. to the N. of Venosa, beyond the wooded slopes of the Monte Vulture. The traveller may proceed thence by (19 M.) *Canosa* (p. 191) to the railway.

20. From *(Naples)* Eboli to Reggio.

High Road from Eboli to Reggio, about 297 M., by *Corriera* in 75 hrs.; fare 63 fr. 75 c. (offices at Naples and Salerno, see p. 196). There are, however, three seats only, which are almost always engaged in advance. *Diligences* ('Giornaliera') also run on the whole of this route; but passengers are always liable to be turned out before reaching their destination by others desiring seats for a stage, unless they prefer to pay for the whole of the longer stage. This malpractice also prevails in Sicily (p. 213). In the bathing season, when the traffic between Naples and the province is very brisk, travellers cannot expect to be taken up at intermediate stations, but they may sometimes obtain a seat in a hired carriage at a moderate charge. *Vetturini* from Salerno to Reggio require 10-12 days; hotel-expenses had better be included in the contract.

Eboli, see p. 159; thence to *Auletta*, see p. 197.

Beyond Auletta lies the village of **Pertosa,** which was partially destroyed in 1857. Below the village is a large cavern, dedicated to St. Michael, whence, after a subterranean course of 1½ M., the *Negro* precipitates itself into a gorge. Beyond Pertosa the road crosses a deep ravine, through which an arm of the Negro flows, by *Il Ponte di Campestrino*, a viaduct of seven arches, and then ascends the mountain in zigzags. A little way beyond the culminating point a charming view is disclosed of the valley of the *Diano*, to the S., into which the road now descends. On entering it, we leave the beautifully situated **Polla,** the ancient *Forum Popilii*, which was almost entirely destroyed in 1857, to the right. The valley, 15 M. in length, 3 M. in width, is traversed by the Negro, here named the *Calore*, and is remarkable for its fertility. Numerous villages are situated on the heights on both sides. The road ascends more rapidly. On the left lies *Atena*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers, but almost entirely destroyed by the earthquake of 1857. Then to the left **Sala** (*Albergo* in the Piazza, tolerable), the seat of a sub-prefect, picturesquely situated on a height. On an isolated eminence, nearly opposite, on the other bank of the river, which is crossed by the *Ponte di Silla*, an ancient Roman bridge, rises the small town of **Diano**, the ancient *Tegianum*, whence the valley derives its name. To the left, 44 M. from Eboli, lies *Padula*, below which are the shattered ruins of the *Certosa di S. Lorenzo*.

From Sala and Padula beautiful routes cross the *Monte S. Elia* to the picturesque *Valley of Marsico*; but down to 1876 they were unfortunately not unattended with danger, and previous enquiry should therefore be made of the prefetto or sindaco as to the state of the country. Towards the N. the valley is commanded by the town of *Marsico* (14,000 inhab.), a notorious haunt of brigands. After a ride of 4-5 hrs. across the fertile plain the traveller reaches *Saponara*, situated on a steep hill, at the foot of which, in the Agri valley, once lay the ancient *Grumentum*. The ruins are insignificant, but a rich treasure of vases, inscriptions, and gems has been found among them. The village was almost entirely destroyed by the earthquake in 1857, and the present population (1500) is one-half only of its former number. — Opposite, towards the S.W., is *Viggiano*, famous for its musicians, who are to be met with in all parts of the world, particularly in New York, with their harps, guitars, flutes, etc. Of an evening the village itself resounds with music, singing, and dancing. — *Moliterno* on the high road is 3 M. from Saponara ('giornaliera' to Sala in 6 hrs.).

At *Casalnuovo* the ascent begins, and the road at length crosses the rivulet *Trecchina* to (65½ M. from Eboli) **Lagonegro,** a small town in a wild situation, amidst lofty mountains. The French gained a victory over the Neapolitans here in 1806, after which they committed the most savage excesses. The road now winds through dark and profound ravines, passing to the left of the *Lago di Serino*, the ancient *Lacus Niger*, in which the *Sinno*, the *Siris* of the ancients, takes its rise. The next village, *Lauria*, lies at the base of a lofty mountain, opposite the huge *Monte Sirino*, and is surrounded by vineyards. Then *Castelluccio*, on an eminence above a branch of the *Lao*, the ancient *Laos*, environed by dense woods.

109½ M. **Rotonda.** We now enter the province of *Calabria Citra*, and traverse the long and desolate table-land of *Campo Tenese* where the Neapolitans fled before the French general Regnier in 1806. A path winds downwards from this point, and passes through the narrow valley at the base of *Monte Pollino* (7326 ft.), on the W. side of which *Morano*, the ancient *Muranum*, is picturesquely situated.

125 M. **Castrovillari,** on a hill, surrounded by lofty mountains, with an ancient Norman castle, is next reached. — The route hence to (9½ M.) *Cassano*, and thence to the railway, is much frequented (see p. 209).

Beyond Castrovillari the high road traverses a well-cultivated district, passing through *Cammarata*, *Spezzano*, *Tarsia*, and *Ritorto*, skirting the river *Crati*, and crossing several of its tributaries. In the bed of one of these, the *Busento*, Alaric, King of the Goths, was interred in 410.

186 M. **Cosenza** (**Albergo dei due Lionetti*), the ancient *Consentia*, once the principal city of the Bruttii, is now the capital of the province of Calabria Citra, with 16,000 inhab., and an archiepiscopal residence, containing well-built houses and palaces of wealthy landed-proprietors and manufacturers. It lies on the N. slope of a hill which separates the Crati from the Busento above

the confluence of these streams. The town is commanded by a castle, the walls of which, though 9 ft. in thickness, were unable to resist the shock of the last earthquake. Shocks are felt here almost every year. In 1181 the town was destroyed by an earthquake, and again on 4th Feb. 1783, when upwards of 30,000 persons perished in this district. Serious damage was also sustained from the earthquakes of 1854 and 1870.

The *Cathedral* contains the tomb of Louis III. of Anjou, who died here in 1435, eighteen months after his marriage with Margaret of Savoy.

The site of Alaric's grave is unknown, but a tradition of Cosenza places it at the union of the Busento and the Crati.

From Cosenza to Paola (p. 227), where the steamers touch four times weekly, a drive of 3½ hrs. (seat in a carriage on these days 5 fr.). — *Railway* towards the N. to Buffaloria in course of construction (see p. 209).

To the E. of Cosenza rises the **Sila**, a lofty and wooded range of mountains, extending about 37 M. from N. to S., 25 M. from E. to W., attaining a height of 6200 ft., and embracing an extensive network of valleys. These mountains, which consist of granite and gneiss, are remarkable for their beauty and fertility; their slopes are studded with numerous villages, while higher up they are clothed with chestnuts, oaks, beeches, and pines. The E. and S. slopes descend to the Gulf of Taranto. In ancient times these mountains supplied the Athenians and Sicilians with wood for ship-building, and they were famed for their cattle. The snow does not disappear from the higher regions until the latter end of May, or June, after which they afford a delightful summer abode to the natives with their flocks. This beautiful district, which has very rarely been explored by travellers, is still in a very primitive condition. Letters of introduction to influential inhabitants should be procured at Naples or Messina by intending explorers. The best months for the tour are July, August, and September. Either Cosenza or Cotrone (p. 210) may be taken as a starting-point. Fine scenery and picturesque costumes.

At Cosenza the road begins to ascend, traversing well-cultivated land. The heights on each side are clothed with oaks and chestnuts.

178 M. **Rogliano**, a small town on a hill to the left, commands a charming view of the fertile country and the surrounding mountains, above which on the right rises the *M. Cocuzzo* (5085 ft.). The road descends into the ravine of the *Savuto*, the ancient *Sabūtus*, ascends *Le Crocelle di Agrifolio*, an abrupt ridge of the Apennines, and leads by *Carpanzano*, *Coraci*, *Arena Bianca*, and through ravines and forest, to —

203 M. **Tiriolo**, a town loftily situated on the watershed between the *Corace*, which falls into the bay of Squillace, and the *Lamato*, which descends to the bay of S. Eufemia, the ancient *Sinus Terinaeus*. Near Tiriolo, a name perhaps derived from the *Ager Taurianus*, numerous coins and other antiquities have been found. In 1460 a bronze tablet (now in the imperial collection at Vienna) was discovered here, bearing the Senatusconsultum against the Bacchanalia, of B. C. 186, mentioned by Livy (xxxix. 18).

Before Tiriolo is reached, a road to the left crosses the river Corace and leads to (9½ M.) *Catanzaro* (diligence, see p. 210).

To the right a road leads to (11 M.) *Nicastro*, an episcopal town on the hill-side, in the now ruined castle of which Frederiek II. once confined his son Henry, who had rebelled against him. The latter was soon afterwards drowned in the river Savuto. Towards the sea, 3 M. from Nicastro, lies *S. Eufemia*, with a celebrated Benedictine monastery founded by Robert Guiscard, but destroyed by the earthquake of 1638.

The road to *Reggio* traverses a chain of hills, and then crosses the *Lamato*, the right bank of which it skirts for some distance, commanding almost uninterrupted views of the bays of Squillace and S. Eufemia, which are here barely 19 M. apart.

We next pass *Casino Chiriaco* and cross the plain of *Maida*, where in 1806 the English auxiliaries of the Bourbons under Sir John Stuart defeated the French under Regnier and drove them out of Calabria. The road crosses the fertile, but unhealthy plain by *Francavilla* to *Torre Masdēa*.

225 M. **Pizzo** is a small town situated on a sandstone rock on the coast. Below it are the ruins of the old castle where Joachim Murat, king of Naples, who had been compelled to land here the day before, instead of at Salerno as he had intended, was shot on 13th Oct. 1815. His remains were interred in the church at Pizzo. — The Naples and Messina steamers touch here (p. 228).

A bridle-path leads hence to *Tropea*, beautifully situated near the *Capo Vaticano*, whence the *Lipari Islands* (R. 36) may be visited.

The road, running near the coast, next leads to —

234½ M. **Monteleone** *(Albergo d'Italia)*, a loftily situated town with 11,800 inhab., which was much damaged by the earthquake of 1783. The old castle was erected by Frederick II. Pleasant promenade commanding a charming view of the sea, Sicily, etc.

A road leading N. to the coast (3 M.) passes through the village of *Bivona*, on the site of the ancient *Hipponium*, which was afterwards the Roman colony *Vibo Valentia*, destroyed by the Saracens in 983.

The road now traverses a hilly district to —

244 M. **Mileto**, once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. It contains the ruins of the abbey of *S. Trinità* founded by him, where his remains and those of his first wife Eremberga formerly reposed in two sarcophagi which are now in the museum at Naples. — The mountains of Sicily, and particularly the summit of Ætna, now become conspicuous in the horizon.

From Mileto a mountain-path leads E. to the (5 M.) grand ruins of the once celebrated monastery of *Santo Stefano del Bosco*, situated in a lonely valley at the foot of the Apennines. Near the neighbouring village of *Soriano* are the extensive ruins of the Dominican monastery of *S. Domenico Soriano*, also destroyed by the earthquake of 1783; and, on the farther side of the low ridge of *Monte Astore*, the remains of the *Certosa*, in which St. Bruno established his austere order of Carthusians in 1094, and where he died and was interred in 1101.

From Mileto the road gradually descends from the heights bounding the bay of Gioja on the N., and at (254 M.) **Rosarno** enters the province of Calabria Ultra I. The picturesquely situated town (3800 inhab.) was destroyed by the earthquake of 1783. The plain is then traversed to *Gioja*, which occupies the

site of the ancient *Metaurum*, a desolate looking place, situated on the coast to the right, and an extensive depôt of oil. Owing to the prevalence of malaria here, the workmen always spend the night at Palmi. We now cross the *Marro*, the ancient *Metaurus*, a river famed for its fish. The earthquake of 1783 was particularly destructive in this neighbourhood. The earth opened in many places, swallowing up houses entire, and filling up several valleys. — On the coast to the right, not far from the road, on a cliff rising perpendicularly from the sea, stands the singularly picturesque town of —

269 M. **Palmi** (no tolerable inn), with 9724 inhab., surrounded by orange and olive plantations, and affording beautiful views of the coast and the island of Sicily, particularly from a *terrace on the sea at the end of the main street.

The town is situated about halfway up the *Monte Elia, which commands a superb view of the Faro, the castle of Scilla, the town and harbour of Messina, and the majestic Etna in the background. The N. coast of Sicily is visible as far as Milazzo; out at sea are Stromboli and the Lipari Islands; to the N. the bay of Gioja as far as Capo Vaticano. If the traveller on the arrival of the diligence at Palmi descends to the sea, and at the farther end of the main street ascends to the right by a path through olive plantations (which a carabiniere may be asked to point out), he may reach the top of the hill, stay 10 min. on the top, and regain the road before the diligence comes up. (The conductor should of course be told of the traveller's intention beforehand.) Those who prefer leaving the diligence at Palmi and paying a longer visit to the Monte Elia will have little difficulty in procuring a seat in a carriage at a later hour, as the road between Palmi, Bagnara, and Reggio is always much frequented.

To the S.E. of Palmi lies (2½ M.) *Seminara*, which has been the scene of two important conflicts. In 1495 the French army defeated that of King Ferdinand II. under Gonsalvo da Cordova, and on 21st April 1503, the French were on nearly the same spot routed by the Spaniards under Ugo de Cardona, one of Gonsalvo's most able generals.

The road from Palmi to Reggio, traversing chestnut and olive plantations, and affording a succession of views of the sea and the coast, is one of the most beautiful on the Mediterranean. It crosses the *Monte Elia* (see above), on the S. slope of which is situated **Bagnara** (*Locanda della Stella*, tolerable), and next reaches —

281 M. **Scilla** (tolerable trattoria in the main street on the sea), the ancient *Scylla*, with a castle on a promontory commanding the town. The silk and wine produced here enjoy a high reputation. Numerous swordfish *(pesce spada)* are caught here in July. The castle (fine view), once the seat of the princes of Scilla, was occupied by the English after the battle of Maida, and defended for 18 months (until 1808) against the French. To Messina, see p. 228.

The rock of *Scylla*, represented in Homer's Odyssey as a roaring and voracious sea-monster, — a beautiful virgin above, and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite *Charybdis* as fraught with imminent danger to all passing mariners. The currents and eddies in the straits are still very rapid, but it is now believed that the *Charybdis* of the ancients is by no means exactly opposite to the whirlpool of Scylla, as the saying '*incidis in Scyllam, cupiens vitare Charybdim*' appears to indicate, but outside the harbour of Messina, 7½ M. from Scilla, at the point now called *Garofalo* (comp. p. 290).

An EARTHQUAKE which took place on the morning of 5th Feb. 1783, overthrew the greater part of the town of Scilla, together with the castle, while the inhabitants fled to the sea. In the evening a second shock rent the promontory asunder, and caused the sea to rise with such impetuosity that 1500 persons were drowned, and the town laid under water.

The distance from the castle of Scilla to the promontory of Faro, the ancient *Pelorum*, between which the strait lies, is about 2 M. The passage to *Messina* is most conveniently made from the beautifully situated *Villa S. Giovanni*, to the S. of the Punta del Pezzo, 5 M. from Scilla. From that point a charming road, skirting the coast, and traversing luxuriant gardens, leads by the villages of *Gallico*, *Arco*, and *S. Caterina* to —

297 M. (from Eboli) **Reggio**, see p. 212.

21. From Bari to Taranto.

72 M. RAILWAY in $3^2/_3$-$4^1/_4$ hrs.; fares 13 fr. 9 fr. 10, 5 fr. 20 c.

Bari, see p. 192. — The line leads inland, towards the W., and gradually ascends. 7 M. *Modugno*, $9^1/_2$ M. *Bitetto*. On a hill 3 M. to the N. lies *Palo del Colle*, once surrounded by four villages *(Auricarre, Marescia, Staglino, Battaglia)*, of which few traces are now left. 14 M. *Grumo*. $25^1/_2$ M. *Acquaviva*; about 3 M. to the W. is situated *Cassano*, with a recently discovered stalactite grotto (key at the Sindaco's); fine view from the Capuchin monastery.

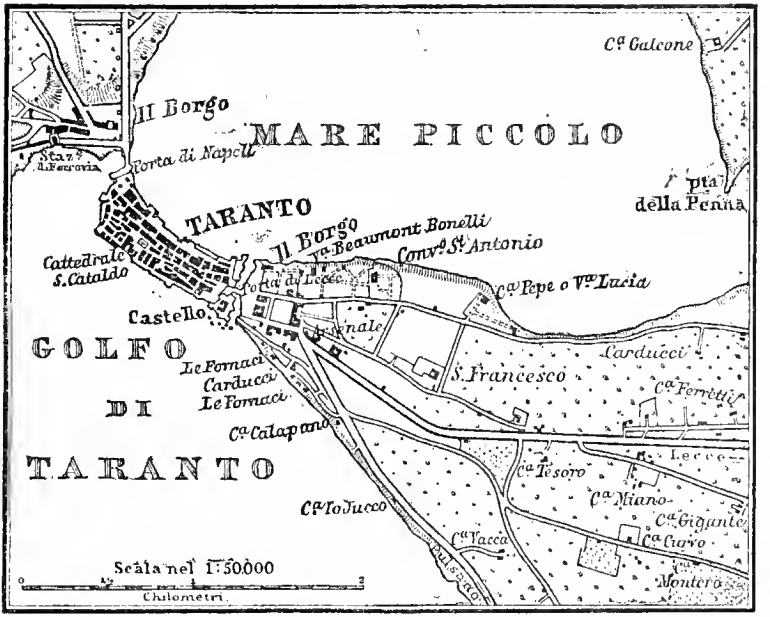
34 M. **Gioia** (13,000 inhab.). The line now enters the *Terra d'Otranto* (p. 193) and traverses the low range of hills which form the S.E. spurs of the Apennines. 42 M. *S. Basilio;* a tunnel; 48 M. stat. *Castellaneta*. Beyond the next tunnel the line crosses three deep ravines ('gravine'). 53 M. *Palagianello*, 58 M. *Palagiano*, $60^1/_2$ M. *Massafra*, picturesquely situated on the slope of a 'gravina'. The train now approaches the sea. Fine view of the bay with the islands of S. Pietro and S. Paolo.

72 M. **Tárănto.** No good hotel. MORO AL LEONE DI VENEZIA, dirty; HÔTEL DE L'EUROPE, in the Piazza, R. $1^1/_2$ fr., also dirty, and landlord uncivil; ALBERGO GARIBALDI, at the gate, with view towards the Mare Piccolo, R. $1^1/_2$ fr., in better repute than the others. — **Trattoria del Moro al Leone di Venezia*, charmingly situated on the coast. — *Cab* from the station to the town, $^1/_2$ M., 60 c.

Taranto, a town with 27,500 inhab., is situated in the N. angle of the Gulf of Taranto, on a rocky island which divides the deep inlet here into the *Mare Piccolo* and *Mare Grande*. The latter is bounded by the *Capo S. Vito* on the S.E. The harbour is protected by two flat islands situated in front of it, the *Choerades* of antiquity, now *S. Paolo* (the smaller), occupied by a fort, and *S. Pietro*, the property of the chapter of the cathedral. The entrance to the harbour is between S. Vito and S. Paolo, on each of which a lighthouse is situated. Towards the N.W. the passage is very shallow, and navigable for small boats only.

The modern town, occupying the site of the ancient Acropolis, which extended far towards the E., is connected with the

mainland by bridges on the N. and S. sides. Over the S. bridge runs an aqueduct, attributed to the Greek Emp. Nicephorus I. (about 803), 25 M. in length, and borne by arches as it approaches the town. The ebb and flow of the tide is distinctly visible under the bridges of Taranto, one of the few places on the Mediterranean where it is perceptible.



Taranto is the seat of an archbishop, a sub-prefect, and other dignitaries, and carries on a considerable traffic in oil, oats, and wheat. The population is densely packed in confined houses and narrow streets, and the traveller whose expectations regarding the town are founded on its ancient celebrity will be sadly disappointed. The town is intersected lengthwise by three streets, which form the arteries of traffic for three different classes of the community, speaking three distinct dialects. The Mare Piccolo is skirted by the *Strada Garibaldi*, inhabited chiefly by fishermen, whose language is still strongly tinctured with Greek and is often unintelligible to the other Tarentines. This street is connected by a number of lanes with the narrow *Main Street*, the chief business thoroughfare, which under various names intersects the town from N.W. to S.E., and where the common Neapolitan dialect is spoken. The *Strada Vittorio Emanuele*, recently

constructed on the coast, where a different dialect is spoken, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The modernised *Cathedral of S. Cataldo* contains some important monuments, such as that of Philip of Taranto, son of Charles II. of Anjou. The chapel of the saint, adjoining the choir on the right, is sumptuously decorated. The crypt is closed. The tower commands a fine view. — The *Castle*, at the S. end of the town, and the other fortifications, date from the time of Charles V. Towards the S.E., where the Tarentum of antiquity was situated, new buildings are now springing up. — Near the gate towards Lecce is the small museum of the *Canonico Palumbo* (formerly Ceci; fee 1/2 fr.). The huge mound of oyster-shells here dates from a very early period.

Tarentum, or *Taras*, as it was called in Greek, was the most powerful and wealthy city of Magna Græcia, and lay in a beautiful and fertile district to the S. of Mt. Aulon and W. of the mouth of the Galæsus. It was built by Spartan Parthenians under the guidance of Phalanthus, B. C. 707, and was under the special protection of Neptune, by whose mythical son Taras it is said to have been originally founded. Its extensive commerce and powerful fleet were a source of great prosperity, but with the increase of wealth the citizens became luxurious and effeminate. In addition to their navy and other resources, they possessed an army of 30,000 infantry and 5000 cavalry. Pythagoras of Samos once taught his philosophy here, and his system was farther developed by Archytas of Tarentum, the celebrated mathematician. With the aid of Pyrrhus of Epirus, Tarentum defended itself successfully against the attacks of the Romans, but at length succumbed, B.C. 272, after the departure of Pyrrhus from Italy. In the Second Punic War the town espoused the cause of Hannibal, but was conquered in 209 by the Romans, who plundered it, carried off its treasures of art, and sold 30,000 of the citizens as slaves. In 123 the Romans established a colony here, and the city again became noted for its wealth and luxury. The famous purple dye and wool of Tarentum were its chief resources at this period. In Horace's time Tarentum was a place which the poet regarded as the 'most smiling corner of the world, where the spring is long, and Jupiter vouchsafes mild winters' (Carm. ii. 6). In the middle ages Tarentum was the residence of Bohemund, son of Robert Guiscard, who took part in the first Crusade.

The relics of the celebrated ancient city are but scanty. The road skirting the sea to Lecce intersects an extensive *Circus*, 1/4 M. from the gate. About 1/2 M. from the gate is the beautiful garden of the *Villa Beaumont-Bonelli* (gardener 1/2 fr.), facing the Mare Piccolo. A little to the W., in the vineyards sloping towards the sea, are the extensive ruins of private houses, now called *Le Fornaci*, and dating from various periods, some of them being obviously mediæval, others constructed of the Roman 'opus reticulatum', while a few are apparently of still earlier date. To the latter class belongs a curious cellar (or stable?) with ceiling of flat vaulting and a shaft for air. At the entrance of one of the rooms is a mosaic. The ruins are in a sadly neglected state. — The ancient coins of Tarentum are remarkably fine.

The Mare Piccolo is divided into two halves by the promontory *Il Pizzone*, and the *Punta della Penna*. At its E. extremity is the mouth of the river *Cervaro*, which is supposed to be the

ancient *Galaesus*. At the S. end, 3/4 M. from Taranto, stands the villa of *S. Lucia*, once the property of the celebrated Archbishop Capecelatro (d. 1816), who placed on it the inscription — 'Si Adam hic peccasset, Deus ignovisset ei', and afterwards that of General Pepe. Although in a dilapidated condition, it still merits a visit, and is thus described by an old writer: —

'This is one of the most charming spots in the neighbourhood. The Mare Piccolo looks like a broad lake. Gentle slopes, covered with olive-groves, rise in every direction. A fine view of Taranto and its towers, perched on a rock, is enjoyed hence, and still higher rise two magnificent palm-trees, the finest of which stands in the courtyard of the archiepiscopal residence. Gardens with oranges, lemons, figs, almonds, and pomegranates slope down from the town to the water's edge, filling the air with their delicious fragrance'.

Excellent fish abound in the Mare Piccolo. They enter with the tide under the S. bridge, and are netted at night in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shellfish are also bred here in vast numbers. (Oysters and others are called *cozze*, the best being the *coccioli*.) The situation of the beds is indicated by stakes protruding from the water.

The climate of Taranto is somewhat cold in winter, and not unbearably hot in summer. The honey and fruit of the neighbourhood are in high repute, as they were in ancient times. The date-palm also bears fruit here, but it seldom ripens thoroughly.

In the district between Taranto, Brindisi, and Otranto the venomous *tarántola* or tarantella spider occurs. Its bite is said to cause convulsions and even madness, for which evils music and dancing are supposed to be effectual remedies. These terrible results probably exist chiefly in the imagination of the natives, as the illness seems now to be out of fashion. In Sardinia, however, and some other places the bite of the tarantella is deservedly dreaded.

From Taranto to Lecce (p. 195) diligence daily in 9 hrs., viâ *S. Giorgio*, *Sava*, *Manduria* (an old town with 8700 inhab.), and *Campi*. Scenery unattractive.

22. From Taranto to Reggio.

Railway, 297 M., in 15-26 hrs. — This line, which has been constructed very slowly, has been open for some years from Taranto to Cotrone, but thence to Catanzaro and Reggio it was not completed till 1875. It now affords a new and important line of communication between the mainland of Italy and Sicily.

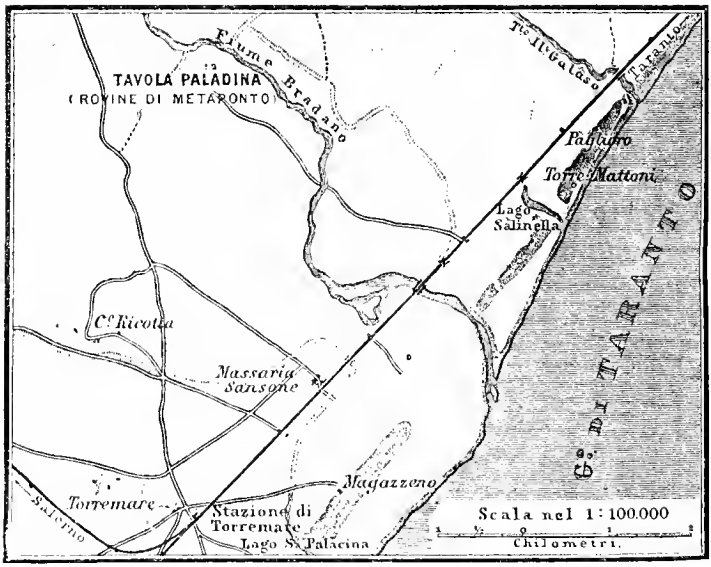
A Steamboat voyage may be pleasantly combined with this route. The coasting steamers of the Società Peirano, Danovaro & Co. from Ancona to Genoa generally touch at *Taranto* every fortnight (alternate Wednesdays, in the evening), *Rossano* and *Cotrone* (Thursday morning and afternoon respectively), and arrive at *Catania* on Friday forenoon. The vessels usually steer near the coast, and the voyage is one of the most beautiful in the Mediterranean. The service unfortunately is not always very regular.

The railway at first traverses an uninteresting, flat country. The soil is very fertile, but miserably cultivated. Although quite capable of yielding two crops annually with proper management, it is allowed, in accordance with the old-fashioned system

prevalent here, to lie fallow for two years after each crop. The stations are generally 2-5 M. distant from the towns and villages, with which there is often no regular communication.

27½ M. *Torremare*, a castle with a poor tavern, at which a horse may be hired for the journey to Metapontum (2-2½ fr.).

About 3½ M. to the N. E. of the station lie the ruins of an ancient Greek temple in the Doric style, called *La Tavola Paladina* by the peasantry, who believe each pillar to have been the seat of a Saracen chieftain. Fifteen columns of the peristyle (ten on the N., five on the S. side) are still standing. The limestone of which they consist is now much disintegrated. This temple marks the site of the celebrated ancient Greek city of **Metapontum**. Pythagoras died here, B.C. 497, in his 90th year, but his philosophy long survived him in the principal towns of Magna Græcia, especially at Metapontum itself, Tarentum, and Croton. When Alexander of Epirus came to Italy in B.C. 332, Metapontum allied itself with him, and in the Second Punic War it took the part of Hannibal. Its enmity to Rome on the latter occasion, however, caused its downfall



and at the time of Pausanias, in the 2nd cent. after Christ, it was a mere heap of ruins. — We may now return by the right bank of the *Bradano*. The neighbouring farm-houses (*masserie*), such as the *Masseria Sansone*, are built of massive blocks from the ancient walls of the town. On the coast are traces of a harbour now filled with sand. To the S.W. are rows of tombs which afford an idea of the great extent of the town.

Torremare is the junction of our line with the railway now being constructed hence to Potenza, Eboli, and Naples. It is now open from Torremare to (15½ M.) *Pisticci*.

The Cotrone and Reggio train crosses the *Basento*. 32½ M. *S. Basilio Pisticci*, 37½ M. *Scanzano Montalbano*. We next cross

the *Agri*, the ancient *Aciris*. 40½ M. *Policoro*, near which lay the Greek town of *Heraclea* (founded in 432), where Pyrrhus with the aid of his elephants gained his first victory over the Romans, B.C. 280. At *Luce*, in the vicinity, the celebrated bronze Tabula Heracleensis (Lex Julia Municipalis), now in the Museum at Naples (p. 66), was discovered in 1753.

The train traverses a wood *(Pantano di Policoro)*, full of the most luxuriant vegetation (myrtles, oleanders, etc.), beyond which are the river *Sinno*, the ancient *Siris*, and the town of that name. The line now approaches the sea.

49½ M. *Rocca Imperiale*. The country becomes hilly. 54 M. *Monte Giordano*, 59 M. *Roseto*, 62 M. *Amendolara*, 67½ M. *Trebisacce* (a good echo at the station), 74 M. *Torre Cerchiara*, 77 M. *Buffaloria di Cassano* (whence a branch-line is being constructed through the valley of the Crati to Cosenza, see p. 201).

Cassano (9000 inhab.), a beautifully situated town, with warm baths, and an ancient castle on a lofty rock, lies 9 M. inland. The castle affords a magnificent survey of the valleys of the *Coscile* and the *Crati*, the *Sybaris* and the *Crathis* of antiquity. The wild, barren limestone mountains rise here almost immediately from the plain, culminating in the Monte Pollino. The *Torre di Milo* is pointed out here as the tower whence the stone was thrown that caused the death of T. Annius Milo, when he was besieging *Cosa* on behalf of Pompey.

The finest part of the line is between Roseto and Rossano. It commands a beautiful view of the precipitous *Monte Pollino* (7852 ft.) which is never free from snow except in summer, and of the broad valley of the *Crati*, at the head of which rise the pine-clad *Sila* mountains (p. 201). The train crosses the *Crati*.

The wealthy and proverbially luxurious *Sybaris*, founded B.C. 720 by Achæans and Trœzenians, and destroyed in 510 by the Crotonians, is said to have lain on this river. About 6 M. from its supposed site, near *Terranova*, are the scanty ruins of *Thurii*, which was founded by the Sybarites after the destruction of their city. In 443 the Athenians sent a colony thither, and with it the historian Herodotus. Owing to the wise legislation of Charondas, Thurii soon attained to great prosperity, but in 280 it fell into the hands of the Romans, and was afterwards plundered by Hannibal. In 193 it received a Roman colony, and the new name of *Copiae*, but it rapidly declined, and was at length entirely deserted.

86 M. Stat. *Corigliano Calabro*. The town, with 10,600 inhab., lies on a height, 4 M. from the station.

93 M. Stat. *Rossano*. The town (Albergo della Romanella) with 14,900 inhab., situated on a hill, and possessing quarries of marble and alabaster, is 5 M. distant. This was the birthplace of St. Nilus. The steamboats touch at the landing-place (wretched inn, closed in summer owing to the malaria).

The train runs close to the sea through a mountainous district, and crosses the *Trionto*. Stations *Mirto Crosia*, *S. Giacomo*, *Campana*, and *Cariati* (Albergo di Sibari, miserable). Farther on, the train traverses pleasant plantations of olives, vines, and figs. Stat. *Crucoli*, *Cirò*, *Torre di Melissa*, and *Strongoli*. This last, a squalid village with 2000 inhab., situated on a bold eminence 4 M. from

the station, and reached by a bad road, was the ancient *Poetelia*, founded according to tradition by Philoctetes, and besieged by Hannibal after the battle of Cannæ on account of its fidelity to Rome.

147½ M. **Cotrone** (**Albergo della Concordia*, at the entrance to the town; carriage from the station ½ fr.), a thriving little seaport with 8000 inhab., situated on a promontory, was in ancient times the famous Achæan colony of *Croton*, founded B.C. 710, which is said to have been once so populous and powerful as to be able in 510 to send an army of 100,000 men into the field against Sybaris. After its great victory on that occasion, however, Croton declined; not long afterwards the citizens were defeated by the Locrians on the river Sagras, and in 299 the town fell into the hands of Agathocles of Syracuse. During the height of the prosperity of the city, Pythagoras, who had been banished from Samos by the tyrant Polycrates, and was then in his 40th year, established himself at Croton. He attracted a band of disciples and founded his brotherhood here, B.C. 450, but was at length banished in consequence of the jealousy of the citizens. A visit should be paid to the old *Castle*, the highest tower of which commands a fine view (admission by applying to an officer or sergeant).

Oranges and olives thrive admirably in the environs, and are largely exported. Liquorice is also a staple product. An introduction to *Signor Baracco*, one of the wealthiest land-owners in Italy, who resides in the neighbourhood, will be found of great service.

About 7 M. to the S.E. is the *Capo delle Colonne*, or *Capo Nao*, a low promontory, much exposed to the wind. (Route to it by land 2½ hrs., very rough; boat 6 fr.) As the steamer rounds this cape, the eye is arrested by a solitary column, rising conspicuously on massive substructions above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* of the *Lacinian Promontory*, once the most revered divinity on the whole of the Gulf of Tarentum. There are also some remains of 'opus reticulatum' from ancient Roman villas. To the S.W. of this promontory are three others, the *Capo delle Cimiti*, the *Capo Rizzuto*, and the *Capo Castella*.

The part of the line between Cotrone and Catanzaro (37½ M.), completed in Nov. 1875, presents few objects of interest. It passes *Cutro*, and crosses the *Tacina*, *Crocchio*, *Simmari*, and *Alli*.

185 M. **Catanzaro.** — Albergo Serravalle, with a good trattoria, and a dépendance *Albergo d'Italia*, R. 1-2 fr., scale of charges posted up as in many Calabrian inns. Alb. Roma; Alb. Centrale.

Diligence at 6 p.m. to Tiriolo (p. 201) in connection with the diligences to Cosenza and Reggio. — *Carriage* to Pizzo 25-30 fr.; to Reggio viâ Pizzo in two days, 100 fr. — *Mule* 3-4 fr. a day.

Catanzāro, with 24,900 inhab., the capital of Calabria Ultra II., prettily situated 6 M. from the sea, boasts of a cathedral (fine view from the campanile by evening light), a castle of Robert Guiscard, numerous velvet and silk manufactories, and luxuriant olive-groves. (The marina is about 1·2 M. distant; fare 2½ fr.) The climate is cool in summer, and snow often lies in winter. Many wealthy

families reside here. The handsome Calabrian costume is still frequently seen here, particularly on Sundays.

The part of the line between Catanzaro and Reggio, 112 M., which was also completed in 1875, skirts the coast and passes through several promontories by means of tunnels.

189½ M. **Squillace,** the ancient *Scylaceum*, is perched on an almost inaccessible rock near the coast, nearly opposite the lofty *Monte Moscia.*

Cassiodorus, the private secretary of Theodoric the Great, was born at Scylaceum, and after the death of his master retired to his native place, where he founded a monastery, wrote a number of learned works, and died there in 560 at the age of nearly a hundred. — To the N. of Squillace the Emp. *Otho II.* was defeated in July, 982, by the Arabs, who had crossed over from Sicily, and had recently been routed by him at Colonne, to the S. of Cotrone. He himself escaped almost by a miracle, and succeeded in reaching Rossano, where he met his consort *Theophano.* Otho did not long survive this reverse; he died at Rome in December, 983, and was interred in the old church of St. Peter.

The train passes through the promontory by means of a tunnel. 193 M. *Montauro*, 197 M. *Soverato*, 199 M. *Santo Sostene*. 201 M. *S. Andrea*, 204½ M. *Badolato*, 207½ M. *S. Caterina*, 214½ M. *Monasterace* (near which, at *Stilo*, are iron-works), 221 M. *Riace*, 223 M. *Caulonia*. The river *Alaro* is supposed to be the *Sagras* of antiquity, where an army of 130,000 Crotonians is said to have been utterly routed by 10,000 Locrians. On this river lies *Castelvetere*, on the site of the ancient Achæan *Caulonia*, where Pythagoras sought refuge after his expulsion from Croton.

229 M. *Roccella*, with 6300 inhab., lies near the coast. — 231 M. *Gioiosa*, with 8500 inhab.; 234 M. *Siderno*, with 8100 inhab.

237 M. *Gerace*. The town, with 7200 inhab., and a Romanesque church, lies on the slope of a lofty spur of the Apennines, having risen from the ruins of *Locri Epizephyrii*, the once celebrated colony of the Locrians, founded B.C. 683, provided with a salutary code of laws by Zaleucus (664), and extolled by Pindar and Demosthenes for its wealth and love of art. The ruins of the ancient city near *Torre di Gerace* are now concealed by an orange garden.

The *Passo del Mercante*, a mountain path, leads from Gerace through beautiful woods, and over the lofty *Aspromonte*, to *Casalnuovo* (p. 200). Thence by a post-road to Gioja (p. 204) or to Seminara (p. 203), about 37 M. The top of the pass commands a delightful view of the sea in both directions. In descending, we overlook the Bay of Gioja as far as the Lipari Islands.

242 M. *Ardore*, 244½ M. *Bovalino*, 249½ M. *Bianconuovo*, 258 M. *Brancaleone*. The line now skirts the *Capo Spartivento*, the *Promontorium Herculis* of antiquity, the S. E. extremity of Calabria (station, 262 M.). 266 M. *Palizzi*. The train turns towards the W. and then nearly to the N.; 269½ M. *Bova*, 272 M. *Amandolea*, 277 M. *Melito*.

282½ M. *Saline*. The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell' Armi*, the *Promontorium Leucopetrae*, which was in ancient times regarded as the

termination of the Apennines. Cicero landed here in B.C. 44, after the murder of Cæsar, having been compelled by adverse winds to turn back from his intended voyage to Greece, and he was then persuaded by citizens of Rhegium to repair to Velia, where he met Brutus.

286 M. *Lazzaro*, 290 M. *Pellaro*, 293½ M. *S. Gregorio*.

297 M. **Reggio**. — *Albergo Vittoria, in the Corso Garibaldi, R. 1½ fr.; Europa. — *Trattoria Lombarda*, in a side-street of the Corso; *Caffè Garibaldi*. — *Carriages* for excursions in the Piazza Vittorio Emanuele. — *Steamer to Messina* at 7.30 a.m. and 3.30 p.m. daily, 1½ fr.; embarcution and landing 25 c.; the passage may also be made in one of the Naples mail steamers which cross several times weekly

Reggio, called *Reggio di Calabria* to distinguish it from Reggio nell' Emilia, the ancient *Rhegium*, and originally a Eubœan colony, was founded in B.C. 723 by fugitive Messenians, and soon rose to prosperity. It is now the capital of the province *Calabria Ultra I.* and an archiepiscopal residence, with 16,000, or, with the surrounding villages, 35,200 inhabitants. The town was almost entirely destroyed by the great earthquake of 1783 (p. 204), and it therefore now presents a modern appearance, with its broad and handsome streets extending from the sea to the beautiful hills in the rear, which are studded with numerous and handsome villas. Nothing can surpass the beauty of the environs and the view of the Sicilian coast with Mt. Ætna, especially in the evening, when the sun sets behind the mountains near Messina. The distance from Reggio to Messina is about 4⅔ M. The conjecture that Sicily was once connected with the mainland was prevalent at a very early period, and is borne out by modern geological investigations.

In the wars of both ancient and modern times Reggio has suffered terrible reverses. It was first destroyed by the Romans, then in 549 by the Goth Totila, in 918 by the Saracens, in 1005 by the Pisans, in 1060 by Robert Guiscard, again by Frederick Barbarossa, and lastly in 1552 and 1597 by the Turks.

Excursions. At the back of Reggio rises the imposing, forest-clad **Aspromonte**, the W. extremity of the range which in ancient times bore the name of *Sila;* the highest point is the *Montalto* (6907 ft.). The summit is overgrown with beech-trees, the slopes partly with pines. Here, in the vicinity of Reggio, Garibaldi was wounded and taken prisoner by the Italian troops under Pallavicini, 29th Aug. 1862. The ascent, which is very laborious, is best undertaken from *Villa Giovanni* (p. 204) or from *Scilla* (p. 203). Good mules and competent guides, however, are more easily obtained at Villa Giovanni (two mules and one guide for a day and a half 14 fr.). If possible the start should be made early on a moonlight night. The summit, which is reached in 9 hrs., commands an imposing view of the sea, the islands, and Sicily. Those who make a sufficient stay at Reggio should not omit to make this beautiful forest excursion.

To *Scilla*, see p. 203. — Ascent of the *Mte. Elia*, see p. 203. — This excursion is best made by driving to Palmi (4-5 hrs.; 15-20 fr.), ascending the hill on foot, and descending through beautiful chestnut wood to Bagnara in 2 hrs., where the carriage should be ordered to wait. Travelling in the province Calabria Ultra has always been considered free from hazard.

SICILY.

General Remarks.

Strabo, the Greek geographer, in one passage calls Sicily an 'addition', in another a 'detached portion' of Italy; and there is indeed not one of the surrounding islands so intimately allied, geographically as well as historically, with the great peninsula which bisects the Mediterranean. Goethe has justly observed that, without Sicily, Italy would lose much of its charms. 'The climate cannot be too highly extolled; the beauties are innumerable.' This cannot fail to be experienced by every traveller who forms acquaintance with this 'gem among islands'. Nor is the beauty of the scenery the sole attraction to the wanderer from the north. Those equipped with even a superficial knowledge of history cannot but experience a profound interest in the places with which the most ancient Hellenic and Roman traditions are connected, where the destinies of Athens, Carthage, and Rome have been decided, and where mediæval characters so famous as Henry VI. and Frederick II. have ruled. There is not a nation which has materially influenced the destinies of European civilisation, that has not left distinct traces of its agency in this island. Those whose time and resources permit are therefore strongly recommended to visit Sicily before proceeding homewards.

Modes of Travelling. STEAMBOATS ply almost daily (see pp. 226, 228) from Naples to Palermo, and from Naples to Messina. Others make the passage once a fortnight: alternate Fridays from Marseilles to Palermo; alternate Mondays from Genoa to Messina (Messageries Maritimes de France); and once a month from Genoa by Leghorn and Cività Vecchia to Messina. Lastly, once weekly to Sardinia (p. 331) and the ports of the Gulf of Taranto (p. 207), and to Malta and the East. — The new railway to Reggio and the passage thence to Messina, see p. 207.

Other steamers make the circuit of the island once a week, Palermo being the starting-point and Messina and Syracuse the principal stations (*Società Florio*, whose headquarters are at Palermo). A steamboat also plies several times weekly between Palermo and Messina, see p. 278. The service is tolerably punctual on the N. and E. coasts, but on the S. side of the island, where the navigation is more difficult, delays of many hours and even days frequently occur.

RAILWAYS. The network of railways with which the island is to be overspread is steadily progressing. The following lines are completed: From *Messina* by *Catania* to *Syracuse*, 114 M.; (2) From *Catania* to *S. Caterina*, 72 M., being part of the line to Girgenti or to Palermo; (3) From *Palermo* to *Spina*, 60½ M., part of the line to Girgenti; and also part of the other end of this line, viz. from *Passofonduto* to *Girgenti* and *Porto Empedocle* (the harbour of Girgenti), 16½ M. The remaining part, viz. from Spina to Passofonduto, will not be finished for one or two years more.

DILIGENCES run on all the principal roads in Sicily, the fare being 15 c. per kilomètre (1 kilomètre = ⅝ English M.), or about 25 c. per English mile; but the vehicles are generally bad, and there is often a difficulty in procuring seats as no supplementary carriages are provided. Pass-

engers for the longer distances have the preference, and those who wish to be taken up at an intermediate station are never certain of obtaining a seat. This system moreover encourages dishonesty and extortion on the part of the conductors. Diligence-travelling, however, has come more into favour since the completion of the new roads at the W. end of the island. If any danger is apprehended, a sufficient escort is always provided. The traveller will often find it convenient to travel by these vehicles from station to station, and then to make digressions from the high road on foot or on mule-back. Driver's fee 5 soldi. The '*Periodica*', or omnibus which competes with the diligence on the principal routes, is a very inferior conveyance.

Carriages may be hired at all the larger towns. The usual charge throughout the island for a carriage with three horses, when hired for several days, is 20-25 fr., including tolls (*catena*), but exclusive of buona mano (2-3 fr. per day). The average daily journey is 40 Sicilian miles (37½ Engl. M.).

Mules. Now that the new roads are completed the traveller cannot be recommended to perform the whole of his Sicilian tour on the back of a mule, as used to be the practice. Not only is the constant riding fatiguing and monotonous, but it is not pleasant to be always dependent on one's guide ('vetturino') who contracts to provide the traveller with every necessary at a fixed sum per day. The usual charges from Palermo are for one person with two mules 40 fr., for two persons with four mules 60 fr. per day, and so on. Travelling by diligence, or even in hired carriages on the high roads is therefore less expensive than riding; but there are of course many excursions where riding or walking alone is practicable.

Letters of introduction to inhabitants of the island will be found very useful.

The charges for a mule varies in different parts of the island, but the maximum may be stated at 10 fr. per diem, which should not be exceeded. The attendant expects a slight additional fee. If a mule be engaged with a guide who is also mounted, for a journey of several days, the whole charge does not exceed 7-10 fr. per day. If, however, the traveller does not return to the point of starting, the return-journey must be paid for. The rider should previously stipulate for a good saddle (*sella* or *sedda inglese*), and not a '*bisazza senza staffe*', i. e. a saddle without stirrups, such as the Sicilians use.

Brigandage. In consequence of the unsafe state of the country from the events of 1860 until recently, a commission was formed in July, 1875, for the purpose of enquiring into and suppressing the evil; and the result of the stringent measures adopted by government will probably soon be appararent. Generally speaking, it is wealthy natives, and not foreigners against whom predatory attacks are directed. Some years, however, must elapse before travelling will be attended with perfect security and comfort. The provinces of Messina and Catania, including Mt. Ætna, are regarded as perfectly safe, while the most hazardous locality is the environs of Palermo. Previous enquiries as to the state of the country should always be made from different sources. The advice given by innkeepers is too often prompted by interested motives. During the day there is little ground for apprehension. Those who travel at night, and have the misfortune to be attacked, had better at once obey the usual order 'faccia in terra' ('down on your face'). In this case no more serious consequences will ensue than the loss of money and watch.

Plan of Tour. The best seasons for travelling in Sicily are the months of April and May, or September and October. Even in January the weather is often fine and settled. The ascent of Ætna in spring is possible, but the best period is August or September, after the first showers of autumn have cleared the atmosphere.

Many travellers, especially if accompanied by ladies, will content themselves with a visit to *Palermo*, and to *Messina* and *Taormina* amidst the striking scenery of the E. coast, and they will perhaps include *Catania* and *Mt. Etna*, and possibly *Girgenti* also in their tour. All thes

places except the last named may be visited with ease and comfort, as the steamboat and railway services are regular and the inns good. The excursion to Girgenti, on the other hand, is attended with more difficulty, as the journey thence must be either be continued by the tedious and uncomfortable diligence, or by one of the steamers plying along the S. coast, the service of which is extremely irregular in bad weather. Until recently the W. half of the island, and particularly the ruins of *Segesta* and *Selinunto*, the *Monte S. Giuliano*, and *Trapani*, could only be visited on mule-back or on foot, but now that the new roads are completed they may be reached by diligence or hired carriage. The best mode of exploring the very picturesque *N. Coast* is mentioned at p. 277.

A tour to Palermo, Messina, Taormina, Syracuse, and Girgenti may be accomplished in a fortnight: — Palermo 3-4 days; journey to Girgenti one day; at *Girgenti* 1-2 days; diligence and railway-journey through the interior of the island to Catania 1½-2 days, or by steamer to Syracuse in 18 hrs.; at *Syracuse* 1½-2 days; at Taormina 1-2 days; at *Messina* 1-2 days. — The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — *Palermo* 3-4 days; journey of 4 days by land, or voyage by steamer, direct in 18 hrs., from Palermo to *Messina;* in the latter case *Milazzo* and *Patti (Tyndaris)* should be visited from Messina, 3 days; by railway to *Taormina* 1 day; *Catania* and *Etna* 3 days; stay at *Syracuse* 2 days; by steamer in 18 hrs. to *Girgenti;* at Girgenti 1-2 days; by land in 2 days to *Sciacca, Selinunto,* and *Castelvetrano:* thence in 2 days by *Calatafimi (Segesta),* or in 4 days, if *Marsala* and *Trapani* be included, to Palermo.

Geography and Statistics.

Sicily (the ancient *Sicilia, Sikelia, Trinacria,* or *Triquetra*) is the largest island in the Mediterranean. Its area, according to the most recent measurements, amounts to 29,240 sq. kilomètres, *i. e.* about 11,450 Engl. sq. M. The form of the island is an irregular triangle, the W. angle of which is the promontory of *Lilybaeum,* or *Capo di Boeo,* near Marsala, the N.E. angle the promontory of *Pelorum (Capo del Faro)* nearest the mainland, and the S.E. angle the promontory of *Pachynum (Capo Passaro).* The N. coast is 200, the E. 135, and the S.W. 177 Engl. M. in length.

Geological Formation. The island is very mountainous. Rocks of the *primary formation* are to be found in the N.E. angle of the island only: — (1) The mountain-range extending from the Faro di Messina (N.E. extremity) southwards to the neighbourhood of Taormina, and anciently called the *Montes Neptunii* or *Peloridες,* the highest point of which is the *Dinnamari* (3707 ft.) near Messina; (2) The range extending from the Faro di Messina along the N. coast to Milazzo. These mountains are chiefly composed of gneiss, mica-slate, and clay-slate, through which, particularly at Milazzo, granite occasionally makes its appearance. — The remainder of the N. coast, as far as the Monte S. Giuliano (W. extremity) and the Ægadian Islands, is flanked by a nearly continuous chain of hills of the *secondary formation,* resembling the Jura or so-called Apennine limestone. The principal summits here, which are also noticeable on account of their situation and form, are the *Monte S. Calogero* near Termini (4347 ft.), the *Monte Pellegrino* near Palermo (1958 ft.), and the *Monte S. Giuliano* (2464 ft.) near Trapani. — With the exception of a few branches which this main chain sends forth to the S. and S.W., the whole of the rest of the island (consisting chiefly of the W. and S. slopes) is composed of the *tertiary formation,* in the deposits of which, and particularly in the loam, clay, and gypsum, are found extensive strata of sulphur and rock salt. The sulphur-strata extend westwards as far as the mountains near Salemi and Partanna, which belong to the secondary formation, and eastwards as far as the mountains of Rammacca. The S.E. angle of the island presents a rock-formation of a very peculiar

character, of which the *Monte Lauro* (3231 ft.) forms the centre. The surface consists almost exclusively of tertiary shell-limestone, but the profound ravines formed by the rivers show that this formation alternates with volcanic rock, which has most probably been formed by the agency of submarine volcanoes at a period prior to the upheaval of Mt. Ætna. (The southernmost of these volcanoes must have been near the Capo Passaro.) — *Mt. Ætna*, the most recent formation, rises to a height of 10,840 ft., and is completely detached from the other mountains by the valleys of the Cantara and Simeto. The watershed between these rivers, however, to the N. W. of Ætna, attains a considerable height (3792 ft.).

The island contains no plains of any extent. The most considerable is the *Piano di Catania (Ager Leontinus, Campi Laestrygonii)*, extending between the rivers Simeto and Gurnalunga. The plains of the coast, of *Terranova (Campi Geloi)*, *Licata*, and *Milazzo*, may also be mentioned.

The island suffers greatly from want of water owing to the removal of the primeval forests. Most of the rivers are turbulent and destructive torrents in winter, frequently rendering the roads impassable, whilst in summer they are generally dry. The beds thus formed are called *fiumara*, Sicil. *ciumára*. The principal rivers are the *Giarretta*, formed by the union of the *Simeto* and *Gurnalunga* to the S. of Catania, the *Cantara* to the S. of Taormina, the *Fiume Salso (Himera Meridionalis)* near Licata, the *Fiume Platani* to the W. of Girgenti, and the *Fiume Belici* between Sciacca and Castelvetrano.

Products. In consequence of the want of water, the once luxuriant fertility of the island has greatly decreased. Wheat, barley, and beans, which form almost the only crops in the interior of the island, yield on an average an eleven-fold return. As the Sicilian wheat is of excellent quality and commands a high price, it is usually exported, while an inferior kind is imported for home consumption; but the peculiarity of the farm-tenure, the inferiority of the agricultural implements, and the occasional deficiency of hands, which is supplied in many parts by peasants from Calabria, are unfavourable to the agricultural prosperity of the country. The fields, like those in Sardinia and N. Africa, are enclosed by cactus-hedges, which frequently attain a considerable height. Their fruit, the cactus-fig, of a sweetish, somewhat insipid taste, is much esteemed by the natives. In some places, such as the plain of the Conca d'Oro near Palermo, there are whole fields of the cactus, the yield of which is very considerable. The cotton culture, which was greatly extended during the American civil war, has since then declined, as the Sicilian cotton is very inferior to the American. Sumach (*Rhus coriaria*, the leaves of which are used in tanning and as a black dye) and linseed are among the staple exports. Other products exported are oranges, lemons, citrons, and their essential oils, almonds, olive oil, wine (Marsala, Riposto, Catania, Vittoria, and Siracusa), nuts, capers, pistachios, manna, liquorice, lentils, and raisins. The chief animal products are silk, hides, wool, anchovies, tunny-fish, and cantharides. Mineral products: sulphur, salt, and marble. The island possesses no mines of the precious metals or of coal. A large proportion of the merchants are now Germans and Swiss, while during the last century they were almost exclusively English. About two-thirds of the manufactured goods imported into Sicily, as well as Italy, pass through the hands of Swiss and German merchants. The statistics relating to the exports and imports are untrustworthy, but it is ascertained that the former are far more considerable than the latter. This will be still more the case as agriculture advances in consequence of the partition of the vast landed estates and the promotion of the public safety.

Mineral Baths, most of them sulphureous, and already famous in ancient times, are established at *Sciacca* on the Monte S. Calogero (Thermæ Selinuntinæ), at *Termini* (Thermæ Himerenses), at the Termini near Barcellona, and at Acircale near Messina. The bath-arrangements are very defective, those at Acircale and the two Termini being the best.

The Population of the island according to the last census of 31st Dec. 1871, amounts to 2,584,099 (now about 2,700,000) or on an average 225

souls per Engl. sq. M. National schools have been established everywhere under the new régime, and the towns now possess commercial (*scuola tecnica*) and grammar schools, but the results attained have been somewhat disappointing. In 1864 the number of 'analfabeti' (persons who could neither read nor write) was 902 per thousand, and down to 1872 the proportion had only decreased to 872 per thousand.

Districts. From the Saracen period down to the beginning of the present century the island was divided into three districts: *Val* (Welâia) *di Demone*, the N. E. portion; the *Val di Noto*, the S. E. part; and the *Val di Mazzara*, to the S.W. Since 1817 it has been divided into seven prefectures: (1) *Palermo*, with 617,678 inhab.; (2) *Trapani*, with 236,388; (3) *Girgenti*, with 289,018; (4) *Caltanissetta*, with 230,066; (5) *Catania*, with 495,415; (6) *Siracusa*, with 294,885; (7) *Messina*, with 420,649 inhabitants.

Towns. The principal towns are Palermo, Messina, Catania, Modica, Trapani, Termini, Acireale, and Caltagirone. Of the 123 towns in the kingdom of Italy which contain above 10,000 inhab. upwards of one-quarter belong to Sicily. This is explained by the fact, that owing to the constant wars of the middle ages, the predatory incursions of barbarians, and the insecure state of the country, it was unsafe for the peasantry to live in villages, and this class has therefore mainly contributed to swell the population of the towns.

Measures. Besides the official *mètre* the following standards are still used: 1 *canna* = 6 *palmi* = 2.065 *mètres* = 2¼ yds.; 1 *palmo* = 12 *once* = 0.258 *mètre*.

Historical Notice.

1. Political History.

First Period. According to the traditions of ancient Greek mariners, Sicily was once inhabited by Cyclopes, Gigantes, Lotophagi, Læstrygones, etc., whom Sicilian historians have endeavoured to classify into iron-workers, farmers, and gardeners. The most ancient people who inhabited Sicily appear to have been the Elymi, who occupied *Egesta (Segesta)*, *Eryx* (Monte San Giuliano) with the harbour of *Drepanum* (Trapani), and *Entella*. They were anciently supposed to be descended from the Trojans, and probably belonged to the great Ligurian race, which once occupied the greater part of Italy. They were supplanted by a second band of immigrants, and compelled by the *Sicani* to confine themselves to the limited district on the Eryx. The latter are believed by Humboldt to have been of Basque, by others of Celtic origin. It is more probable, however, that they belonged to an Italian race. They, too, in their turn, were driven towards the W., where they still existed within the limits of the historical period, *e. g.* at Hykkara (Carini). The deserted territory of the Sicani on the E. coast of the island was then taken possession of by the *Sikeli* (*Siculi* = reapers), a Latin tribe which immigrated from the mainland at a pre-historical period. Their principal towns were: *Hadranum* (Adernò), *Hybla Minor* (Paternò), *Centuripae* (Centorbi), *Agyrium* (S. Filippo d'Argirò), *Assorus* (Assaro), *Herbita* (Nicosia), *Morgantia* (Mandribianchi), *Palica* (Palagonia), *Menaenum* (Mineo), *Kephaloedium* (Cefalù), *Kalakte* (Caronia), etc. With these Siculi the *Greeks* afterwards came into collision, when they began to found their colonies on the E. coast of the island. At an earlier period indeed *Phœnicians* had founded settlements on the promontories and adjacent islets, and disseminated the tenets of their religion; but the Greeks were the first who demeaned themselves as conquerors and occupiers of the soil, after *Theocles* from Athens with a band of emigrants from Chalcis in Eubœa had, B. C. 735, founded *Naxos* at the mouth of the Cantara and erected an altar to Apollo Archegetes. During the following year Dorians from Corinth under *Archias* founded *Syracuse*, and four years later (730) Theocles laid the foundations of *Leontinoi* and *Catana*, after (in 732) *Zancle-Messana* had been peopled by immigrants from

Cyme and Chalcis. In 728 *Megara Hyblaea* on the bay of Agosta was founded by immigrants from Lamis, in 690 *Gela* (Terranova) by Rhodians and Cretans, in 664 *Acrae* (Palazzolo) and *Enna* by Syracuse, in 648 *Himera* by Zancle, and *Selinus* by Megara Hyblæa, in 599 *Camarina* near Vittoria by Syracuse, in 582 *Acragas* (Girgenti) by Gela. These dates show how rapidly the Hellenic power spread over Sicily, and how incapable the Sikeli, separated as they were into different tribes, must have been of offering effectual resistance. They now became tributaries of the Greeks, and were compelled as serfs to cultivate the land, whilst the Greek nobility, the proprietors of the soil (gamóros) ruled in the cities. But about the middle of the 6th cent. the Hellenisation of Sicily, as well as of the entire W. basin of the Mediterranean, experienced a check in consequence of the close alliance into which the Italians had entered with *Carthage*. The Greek colonies were at the same time weakened by internal political dissension. About the year 500 we find tyrants ruling over most of the cities, of whom *Gelon* of Syracuse and *Theron* of Acragas, united by ties of family and interest, rescued the Greek sway from the perils which threatened it, when, contemporaneously with the 2nd Persian war, the Carthaginians waged war against the Greeks of the western sea. The battle of Himera did not save Himera alone. The short but brilliant golden age of Hellenic Sicily now began, sullied only by the destruction of the Chalcidian towns of the E. coast by Gelon and Hiero. The greater number of the temples, aqueducts, etc. at Syracuse, Girgenti, Selinunto, Himera (Bonfornello), etc., the ruins of which excite such admiration at the present day, arose between 480 and 450. But internal municipal struggles, fomented by the democratic parties of the different cities, and the renewed antagonism of the Doric and Ionic-Achæan elements paved the way for a catastrophe, to which the great Athenian campaign against Syracuse in 413 contributed. Previously to this the Greeks had had a formidable enemy to subdue in *Ducetius* of Netum (Noto), who united the towns of the Sikeli in a confederacy against the Greeks (461-440), but this league was compelled to succumb to the united forces of Syracuse and Acragas. What the Sicilians had failed in effecting was now attempted with more success by the great power of Africa. After the battle of Himera the Africans had been confined to the possession of *Panormus* (Palermo), *Soloeis* (Solanto), and *Motye* (Isola di S. Pantaleo), but they now overran the whole island with a numerous army. Selinus and Himera were destroyed by them in 409, Acragas taken in 406, Gela and Camarina conquered and rendered tributary to Carthage in 405, Messana razed to the ground in 396. These events were instrumental in causing the rise of *Dionysius I.* in Syracuse, who extended and fortified the town, and after a war of varied success finally drove back the Carthaginians in 382 to the Halycus (Platani). Till 365 Dionysius was master of the destinies of Syracuse, and with it of Sicily. On his death dissensions began anew. *Dionysius II.* was inferior to his father, and *Dion* able as a philosopher only. *Timoleon*, however, succeeded in 344-336 in restoring some degree of order, defeated the Carthaginians in 340 on the Crimissus (Fiume Freddo), and restricted their territory to the W. of the Halycus. But even his brilliant example availed little to arrest the increasing degeneracy of the people. In 317-289 *Agathocles* usurped the sovereignty of Syracuse, and in 310 the Carthaginians besieged the city, although unsuccessfully. *Pyrrhus* too, who had wrested the whole island as far as Lilybæum from the Carthaginians, soon quitted it again for Italy (278-276), dissatisfied with the prevailing anarchy and disunion. In 274 *Hiero II.* usurped the tyranny of Syracuse. His siege of Messana, of which Campanian mercenaries, or Mamertines, had treacherously taken possession, compelled the latter to sue for Roman aid. Thus it was that the *Romans* obtained a footing in the island, and the struggle between them and the Carthaginians, who had supported Hiero, now began. The chequered contest for the sovereignty of Sicily lasted from 264 to 241. Hiero, who in 263 had become an ally of Rome, was now invested with the partial sovereignty of the island, which was divided between Rome and Syracuse after the final expulsion of the Carthaginians. After the death of Hiero II. his successor *Hieronymus* espoused the cause of Hannibal, in consequence

of which Syracuse was besieged by Marcellus in 214-212, taken, and sacked. In 210, after the conquest of Agrigentum, the island became the first Roman province, and was divided into two districts or quæsturæ, *Lilybetana* (with the capital Lilybæum, now Marsala) and *Syracusana*.

Second Period. At first the Romans endeavoured to improve the agriculture of the island which had suffered seriously during the protracted wars, with a view to render Sicily a more profitable province. The system of cultivation borrowed from the Carthaginians was indeed successfully employed in rendering Sicily the granary of Italy, but at the same time it proved the occasion of the *Servile Wars* (135-132 and 103-100), which devastated the island to a greater extent than the Punic wars. Under the Roman governors the ancient prosperity of Sicily steadily declined. The notorious Verres despoiled the island of its most costly treasures of art in 73-70. The civil war between *Sextus Pompeius* and *Octavianus*, especially that of 42-36, also accelerated its ruin, so that *Augustus* was obliged in a great measure to repeople the island and re-erect the towns. But its prosperity was irrevocably gone. With regard to the dissemination of Christianity in Sicily numerous traditions are current, and are preserved in the different martyrologies. It is recorded (Acts xxviii. 12) that St. Paul landed at Syracuse on his journey to Rome and spent three days there, but the ultimate establishment of Christianity appears to have emanated from Rome, and to have been the occasion subsequently of several martyrdoms. Numerous Christian martyrs suffered at Lentini, notwithstanding which the new religion spread rapidly over the island about the middle of the 3rd cent., so that the Neoplatonic Porphyrius, who spent a considerable time in Sicily, and his pupil Probus of Lilybæum wrote their refutations in vain. *Constantine*, however, was the first who formally sanctioned Christianity in the island. As lately as the 6th cent. heathens still existed here, and the Paulicians found adherents at a still later date. It is now, however, the boast of the Sicilians that their island has never produced a prominent heretic, and in 1860 the minister of ecclesiastical affairs expressed his approval of the unity of the Sicilians in matters of religion. The Spanish inquisition found but few victims here. The Sicilian of the present day is, however, far from being intolerant, while the majority of the educated classes are generally indifferent with regard to these questions.

After another servile war had devastated the country (A.D. 259), Syracuse began, in 278, to suffer from the incursions of barbarian hordes, when it was plundered by a mere handful of wandering Franks. In B. C. 27 Sicily had become the first of the ten senatorial provinces, according to Augustus' distribution of the empire, then a province of the diocese of Italy, according to the arrangement of Diocletian, but in 395 it was separated from the W. and attached to the E. empire, whereby it escaped the fate of neither. In 440 *Geiserich* besieged Palermo and conquered Lilybæum (Marsala), and the *Ostrogoths* took possession of the island, whence they were again expelled by *Belisarius* (535). Pope Gregory I. manifested a zealous interest in promoting the civilisation of the island. *Constans II.* even transferred the seat of the E. empire to Syracuse in 663, but he was murdered there in 668, and the city was plundered by the Arabs the following year.

Third Period. In 827 the *Saracens*, under *Ased-ibn-Forrât*, on the invitation of the governor Euphemius, landed near Mazzara. Three years later Palermo fell into their hands, and that city now became the capital, and swayed the destinies of the island. The Saracens, conquering one city after another, overran the whole island, and in 878 Syracuse was taken by *Ibrahim-ibn-Ahmed*. Although the Christians could now maintain themselves in the N. E. angle of the island only, and even there were deprived of Taormina in 901, and finally of Ramctta in 965, yet the establishment of a lasting peace was rendered impossible by their unalterable antagonism to their Arabian and barbarian conquerors, which continually led to sanguinary conflicts. To these evils were added the changes of dynasty. At first the *Aghlabites of Kairvan* ruled. Then Sicily became an independent emirate under the *Fatimite Sovereigns* of Egypt. The latter half of the 10th cent. was the most prosperous period of Sicily under the Mohammedan sway.

But the sanguinary struggles of the Sunnites and Shyites in Africa, where the Zirites had usurped the supremacy, were soon transplanted hither, and the insurrection of several cities accelerated the downfall of the Arabian dynasty. In spite of these unfavourable circumstances, the prosperity of the island had during this period considerably increased, and agriculture, industry, and commerce had progressed so greatly that the Norman conquerors found the island a most valuable acquisition.

About the middle of the 11th cent. *Robert* and *Roger de Hauteville*, sons of Tancred of Hauteville in Normandy, went to Italy on the invitation of their elder brothers, who had declared themselves Counts of Apulia. Robert, subsequently surnamed *Guiscard*, *i. e.* 'the Shrewd', compelled the pope to invest him with the Duchy of Apulia, and then, after Ibn-Thimna of Syracuse had already invoked his aid, proceeded from Mileto with his brother Roger to conquer Sicily in 1061. The first expedition did not immediately produce the desired result. But ten years later they returned, and by 1090 the entire island was subdued. The line of Robert Guiscard having become extinct in 1127, the second son of Roger *(Ruggiero)* united the whole of the Norman conquests under his sceptre, and caused himself to be crowned as king at Palermo in 1130. During his reign Sicily prospered, and its fleets conquered the Arabs and the Grecks, from whom they wrested a portion of ancient Greece (Romania). He was succeeded by his second son *William* (1154-1166), surnamed by the monkish and feudal chroniclers '*the Bad*', who was followed by his son *William II.* '*the Good*' (d. 1189). After the death of the latter a contest as to the succession arose. William II. had given his aunt *Constance*, daughter of Roger, to *Henry VI.*, son of Frederick Barbarossa in marriage, and that monarch now laid claim to the crown. The Sicilians, however, declared themselves in favour of *Tancred*, a natural son of Roger. On his death shortly afterwards he was succeeded by his son *William III.*, whom Henry VI. had less difficulty in subduing (1194). Henry did not long enjoy his conquest, and died at Messina in 1197. He was succeeded by the Emperor Frederick II., as *Frederick I.* of Sicily, whose exertions in behalf of Sicily have been so highly extolled by posterity. In 1250-54 his second son *Conrad* occupied the throne; then *Manfred* until the battle of Benevento in 1266; and in 1268 Charles of Anjou caused the last scion of the Germanic imperial house to be executed (see p. 45).

Fourth Period. *Charles of Anjou and Provence* maintained his supremacy in Sicily, with which he had been invested by Pope Clement IV., for but a brief period. The massacre of the *Sicilian Vespers* (1282) was an expiation of the death of Conradin. Messina defended itself heroically against the attacks of Charles; and Peter of Arragon, son-in-law of Manfred, became master of the island. But its decline dates from this period. It was repeatedly devastated by the interminable wars with the Anjous of Naples, and the nobility attained to such power as to render systematic administration on the part of the government impossible. In 1410, when Sicily became an appanage of the kingdoms of Naples and Spain, it still retained a semblance of independence in its continued freedom of internal administration. But this very privilege proved prejudicial to it, whilst its external defence against the barbarians was neglected. In 1812 Sicily was at length rescued from the condition of a purely mediæval feudal state, but only to experience once more (1815-1860) the evils of a despotic government. The following is a chronological sketch of the history of this period of six centuries: —

a. 1282-1285. Peter of Arragon, King of Sicily.
1285-1296. James the Just.
1296-1337. Frederick II.
1337-1342. Peter II., co-regent from 1321.
1342-1355. Louis.
1355-1377. Frederick III. the Simple, brother of Louis.
1377-1402. Mary, daughter of Frederick III., married in 1485 to Martin of Arragon.
1402-1409. Martin I. sole monarch of Sicily, married to Bianca of Castille.

1409-1410. Martin II., father of Martin I.
1410-1412. Interregnum.
b. 1412-1416. Ferdinand the Just, King of Arragon and Castille.
1416-1458. Alphonso the Generous, King of Arragon, and after 1442 King of Naples.
1458-1479. John of Arragon and Navarre.
1479-1515. Ferdinand II. the Catholic, after 1505 also King of Naples.
1515-1554. Emp. Charles V.
1554-1598. Philip II.
1598-1621. Philip III.
1621-1665. Philip IV.; 1647, Revolution at Palermo, Giuseppe Alessi.
1665-1700. Charles II.; 1672-1678, Messina revolted in favour of Louis XIV. of France.
1700-1713. Philip V. of Bourbon, after 1713 King of Spain.
1713-1720. Victor Amadeus of Savoy.
1720-1734. Emp. Charles VI. of Germany.
c. 1734-1759. Charles III. of Bourbon.
1759-1806. Ferdinand IV., King of Naples and Sicily, married to Caroline, the profligate daughter of Maria Theresa, was compelled in 1798 to fly from Naples to Sicily before the French under Championnet, and again in 1806.
d. 1806-1815. Ferdinand IV. sole King of Sicily. Through the influence of William Bentinck the constitution of Sicily was established and a parliament summoned (1812).
1815-1825. Ferdinand IV. reigned as Ferdinand I., 'King of the two Sicilies'. The constitution subverted. 1820, Revolution at Palermo and throughout the island for the restoration of the constitution.
1825-1830. Francis I.
1830-1859. Ferdinand II.; 1837, cholera-revolution; 1848-49, Sicily ruled by a temporary government, parliament at Palermo; bombardment of Messina.
1859-1860. Francis II.

Fifth Period:
1860- Victor Emmanuel, King of Italy: 11th May, Garibaldi landed at Marsala; 15th May, battle of Calatafimi; 27th May, capture of Palermo; 20th July, Battle of Milazzo. — Since September, 1860, Sicily has been incorporated with the Kingdom of Italy, and, notwithstanding the still prevailing brigandism and the insurrection of 1866 at Palermo, bids fair to become more prosperous than at any period of its past history.

2. History of Civilisation and Art.

Almost every one of the numerous nations which in the course of centuries have inhabited or governed Sicily has left behind it some trace of its individual capacity for art, modified, however, to some extent by the characteristics peculiar to the island, and therefore in most cases bearing a Sicilian stamp. Cicero has observed that the Sicilian is never so miserable as to be unable to utter a bon-mot, and a similar remark might be made at the present day. The Sicilians of all ages have displayed marked, though not brilliant abilities. Their wit, flow of conversation, and power of repartee were universally known to the ancients. It was not, therefore, the result of mere chance that Greek comedy attained its earliest development here, and that bucolic poetry originated in Sicily, where to this day the natives delight in rural life. Sicily has in all ages produced admirable speakers, although rather sophists and phraseologists than great orators. In the study of the history of their island the natives have ever manifested the utmost zeal, and for the concrete sciences as far as they are connected with practical life, such as mechanics and medicine, they possess

considerable aptitude. In the manufacture of objects of an artistic character (in opposition to pure works of art), as in architecture, the art of engraving, the composition of mosaics, etc., the Sicilians have from a very early period distinguished themselves.

The monuments of Sikelian culture of the pre-Hellenic period still preserved in Sicily, although far more scanty than the Greek, merit a more minute investigation than has hitherto fallen to their share. Of these the most important are: the *Subterranean Cities* with which the S. E. angle of the island is replete, the so-called *Didieri* of Val d'Ispica, Palazzolo, Pantelica, etc., the *Tombs* of Phœnician (?) immigrants at Palazzolo with remarkable reliefs, the Phœnician *Burial Vaults* near Solanto, which may be regarded as catacombs in their infancy, the *Polygonal Structures* at Cefalù, and the colossal ruins on *Monte Artesino* near Leonforte.

The *Metopes of Selinus*, mementoes of the most ancient style, form the transition to the Hellenic sculpture. Some of the most magnificent Greek temples still extant have been erected in Sicily: *Temple of Zeus* at *Selinus* 376 ft. long, 177 ft. broad; *Temple of Zeus* at *Girgenti* 356 ft. long, 174 broad (Parthenon at Athens 229 ft. by 101 ft.; Temple of Zeus at Olympia 233 ft. by 97 ft.; Temple of Apollo at Phigalia 195 ft. by 75 ft. Temple of Diana at Ephesus 388 ft. by 187 ft.). The *Ruined Temples* at Girgenti, Segesta, Selinunto, Syracuse, and Himera are nowhere surpassed. The *Theatres* of Syracuse, Taormina, Segesta, Tyndaris, Palazzolo, and Catania have indeed been somewhat modified by additions during the Roman period, but the Greek origin of their foundations and arrangements may easily be recognised. The fortifications of the *Epipolae* of Syracuse are the best existing specimens of Greek structures of the kind. In the province of *Sculpture* comparatively few Greek works have come down to us. Among these may be mentioned the more recent metopæ of Selinus in the museum at Palermo, and a few relics preserved at Syracuse. Of *Bronzes*, in the casting of which *Perilaos* of Agrigentum and *Pythagoras* of Leontini excelled, scarcely a single specimen has survived. On the other hand a copious collection of the finest ancient *Coins* in the world has come down to us. Beautiful *Vases* are likewise found in almost every part of the island. The climax of the prosperity of the Sicilian Greeks was contemporaneous with that of their mother-country. This is not proved by their architecture alone. About the year 550, *Stesichorus* of Himera perfected the Greek chorus by the addition of the epode to the strophe and antistrophe. *Æschylus* resided long in Sicily, where he died (456), and was interred at Gela. *Pindar*, *Sappho*, and *Alcaeus* also enjoyed the hospitality of Sicily, and sang the praises of the victories of her sons at Olympia. *Simonides* composed appropriate lines for the gift dedicated to the gods by Gelon after the battle of Himera in 480. *Phormis*, an officer of Gelon at Syracuse, who invented movable scenes, *Epicharmus* in 480, *Sophron* in 460, and *Xenarchus* in 460 distinguished themselves in the composition of comedies. Nothing is more characteristic of the Sicilian enthusiasm for art than the story that the Syracusans once set at liberty several Athenian prisoners, who were languishing in the latomiæ (or quarries in which captives were condemned to labour), because they knew how to recite the verses of Euripides with pathos. Even during the period of decline the national poetical bias was still pre-eminent, and gave birth to a new description of poetry, the idyls, in which their inventor *Theocritus* of Syracuse was unsurpassed, and which even in modern times have found numerous admirers.

The Sicilians have never manifested much capacity for philosophical research, although not entirely without taste for studies of this nature. *Pythagoras* found followers here. *Xenophanes* of Elea died in Syracuse at an advanced age. Plato thrice visited Syracuse. But the most illustrious Sicilian thinker was *Empedocles* of Acragas, distinguished as a natural philosopher, and also as a practical statesman, physician, architect, and orator. The names of a number of eminent physicians are recorded: *Pausanias*, *Acron*, *Herodicus*, and *Menecrates*, and the famous *Celsus* was also a Sicilian, born at Centuripæ. Distinguished historians were: *An-*

tiochus, *Philistus* of Syracuse, *Timaeus* of Taormina, *Dicaearchus* of Messana, and the learned *Diodorus (Siculus)* of Agyrium, who wrote his celebrated Bibliotheca Historica in the reign of Augustus. The most brilliant of the numerous orators were *Corax* and *Thisias*, teacher of Isocrates, Gorgias, and Lysias (Gorgias, the celebrated Greek sophist and orator, was a native of Leontinoi, and Lysias was the son of a Syracusan). Among the mathematicians and mechanicians *Archimedes* was the most distinguished. *Nicetas* of Syracuse was one of the first who taught that the earth moved and the sun remained stationary. Of theoretical musicians *Aristoxenus* of Selinus deserves mention.

The Roman-Byzantine supremacy gave the death-blow to the intellectual progress of the Sicilians. The soldier who slew Archimedes may be regarded as symbolical of this epoch. No architectural remains, save a few amphitheatres, theatres, and aqueducts, date from this period. The rapacity of Verres and other governors despoiled the island of countless treasures of art. New works were not undertaken. The Christians possessed no churches, but employed the catacombs for sacred purposes. A single Byzantine church of small dimensions near Malvagna alone remains from this period. A proof of the abject condition to which Sicily had sunk is the circumstance that down to a late period of the Mussulman supremacy not a single author of eminence arose, although crowds of monks and priests resided in the island. *Theophanes Cerameus* (842) and *Petrus Siculus*, the historian of the Manichæans, alone deserve mention. The wandering *San Simeon* of Syracuse died at Trèves.

The *Arabs* were the first to infuse new life into the island. They not only enriched the architectural art with new forms of construction, as mentioned below, but they also inaugurated a new era in the writing of history and geography, and under King Ruggiero the first mediæval geographer *Edrisi* completed his great work (Nushat-ul-Mushtâk). Among the Mohammedan Kásides (poets) *Ibn-Hamdis* was the most distinguished. Art developed itself to a still greater extent under the *Norman* rule, and the princes and great men of that race have perpetuated their names by the erection of numerous cathedrals. The importance they attached to learning is proved by the fact that they were in the habit of summoning the most learned men of the East (e. g. Petrus Blesensis) to instruct their young princes. Whilst the Arabs deserve commendation for the introduction of the most valuable commercial products (grain, cotton, sumach, etc.) which the island possesses, the Norman princes established the manufacture of silk; and a school for the arts of weaving and the composition of mosaic was maintained in the royal palace. The brilliant reign of Frederick II., his legislative merits, and his zealous promotion of every art and science are well known. At his court at Palermo the Italian language developed itself so as to become a written language, and his counsellors, his sons, and even he himself made the first attempts at Italian poetry. Of *Frederick II.*, *Manfred*, *Enzius*, *Ciullo* of Alcamo, *Peter de Vineis*, *Guido delle Colonne*, *Stefano*, *Mazeo da Riccho* of Messina, *Rainieri* of Palermo, *Arrigo Testa* of Lentini, etc. poems are still preserved to us. But this golden age was of brief duration. Amid the vicissitudes of subsequent centuries all intellectual superiority became extinct. Even the chroniclers manifest distinct traces of this degeneracy. Whilst well written and interesting chronicles of Sicily were composed in the 13th century (*Hugo Falcando*, *Neocastro*, etc.), those of a later period are almost unreadable. The revival of classical studies, however, at length roused literature from its inert condition. At the close of the 15th cent. Messina distinguished itself by its promotion of Greek studies. Here *Constantine Lascaris* taught, and *Bessarion* was archimandrite. The following century produced the learned and indefatigable *Thomas Fazello* of Sciacca (d. 1570), the originator of Sicilian history and topography. His work was completed by the historian *Maurolycus* of Messina.

The enlightened absolutism of the Bourbons during the last century tended to promote the progress of science in Sicily, although the attention of scholars was principally directed to archæological research relating to the history of the island. The wealthier of the nobility formed collections

of antiquities and wrote descriptions of them (*Biscari*, *Torremuzza*, *Astuto*, *Judica*, *Airoldi*, *Gaetani*, etc.). The clergy collected materials for the history of Sicily, and others composed detailed monographs on the subject. The talented 'polyhistor' *Mongitore* had been preceded by the eminent *Antonino da Amica*, *Rocco Pirro*, *Agostino Inveges*, and *Giovanni Battista Caruso*, and, whilst still engaged in study, died suddenly in 1743, at the advanced age of 80. *Di Giovanni*, *Francesco Testa*, *Rosario Gregorio*, and the brothers *Giovanni Evangelista* and *Salvatoro di Blasi*, form a series of historians of the last century who would have done credit to any nation. The art of poetry also revived, and found its most talented representative in the poet of nature, *Giovanni Meli* of Palermo (d. 1815). His anacreontic songs in the national dialect were universally popular even before they appeared in a printed form. Among the most distinguished scientific men of the present century may be mentioned *Domenico Scinà*, the naturalist and historian of literature, the astronomer *Piazzi* (born, however, in the Val Tellina in N. Italy), the brothers *Gemellaro*, and the patriotic historian *Giuseppe Lafarina*, besides a number of living savants of whom the island can at present boast.

With regard to ancient art in Sicily, and particularly the sculptures of Selinunto, see p. 237 *et seq.* We may now add a few remarks upon the principal mediæval and modern monuments of art.

Architecture. The mediæval architecture of Sicily, and particularly that of Palermo, bears the impress of the political destinies of the country in a very striking degree, showing the change from the Byzantine to the Arabian domination, and from the latter to the supremacy of the Normans. The style is accordingly of a very mixed character, which strict connoisseurs will not fail to censure, but it possesses great attractions for the less scientific lover of art. The leading element is the Arabian. After the overthrow of the Arabian supremacy the more refined culture of that race left its traces on the island, and the *Norman* princes found it desirable to avail themselves of its services in the administration of the country and particularly in the province of art. The Arabian culture, however, was in its turn considerably swayed by Byzantine influences, and it is therefore not surprising that these again should be reflected in the Sicilian architecture of the 12th century. The ground-plan of many of the churches of Palermo is traceable to Byzantine originals, viz. a square space enclosed by four pillars and covered with a dome. It is uncertain whether this form was introduced direct from Byzantium after the final triumph of Christian culture, or whether the Arabs had already employed it in the construction of their numerous little oratories (of which Ibn Hankal, an Arabian traveller of the 10th cent., says that there were hundreds at Palermo alone), and handed it down to their Norman successors. The latter alternative, however, is the more probable. While the plan of many churches, such as *Martorana*, *S. Cataldo*, and *S. Antonio* at Palermo is Byzantine, and that of others, like *Monreale*, *S. Spirito*, and several abbey-churches at Palermo, and the cathedral at *Cefalù* is Romanesque, the universally prevalent pointed arch is of Arabian origin, and quite distinct from the Gothic form. The Arabs brought it from Egypt and used it in all their buildings, and they also derived thence the custom of adorning their flat ceilings with pendentives, resembling stalactites, and their friezes with inscriptions. While the ecclesiastical architecture of Sicily was thus unable to resist the Arabian influence, that of her palaces still possesses a distinctly Arabian character, corresponding with the Oriental complexion of the Norman court. Of the numerous palaces which are said to have encircled Palermo in the 12th cent., we now possess imperfect examples only in the *Zisa* and the *Cuba* (and in the relics of the châteaux of *Mimnermum* at Altarello di Baida and *Favara* at Marc Dolce), so that it requires a considerable effort of imagination to picture their vaunted magnificence. Sicily possesses no Gothic churches of any note (S. Francesco and S. Agostino at *Palermo* and the cathedral at *Messina*), but it is curious to observe how tenaci-

ously her architects clung to Gothic and other mediæval forms down to a late period in the Renaissance epoch. Of the later mediæval secular architecture we find many pleasing examples, especially at Palermo.

SCULPTURE. In the plastic art, in so far as it rises above a merely decorative purpose, mediæval Sicily attained little proficiency. The principal works in bronze (the gates at Monreale) are not the work of native masters. Sculpturing in marble for decorative purposes, on the other hand, was extensively and successfully practised here at an early period. The capitals and a few shafts of columns in the monastery-court of *Monreale* are among the finest works of the kind in Italy. The early Sicilian *Wood Carving*, sometimes adorned with arabesques, which is still frequently met with (as at *Martorana*), is of remarkably fine execution. Another proof of the great skill of the Sicilian artificers is afforded by the *Porphyry Sarcophagi* of the Norman princes and German emperors in the cathedral at Palermo, and by the numerous *Marble Incrustations* and *Marble Mosaics* of the 12th century. The mural covering of the *Cappella Palatina* and *Martorana*, and the mosaic decorations of the monastery court of *Monreale* will bear favourable comparison with the finest works of the Roman sculptors in marble and the members of the Cosmas school. Mosaic painting was also highly developed in the 12th century. The mosaics in the cathedral at *Cefalù* and in the *Cappella Palatina*, and those in the *Martorana* and at *Monreale*, which have been preserved from decay by repeated restorations, are not all of uniform value, but even those which show less vigour of conception display the boldness of touch and finish of execution peculiar to able and experienced masters. As such artificers cannot possibly have sprung up under Arabian rule, we must assume that the earlier of the works to which we have referred were executed by Byzantine artists invited to Sicily from foreign countries, and that these masters then transmitted their art to native successors. At a later period, after the extinction of the Norman princes, Sicilian art fell far behind that of the mainland. Even during the Renaissance period Sicily made no independent exertion, her cultivation of art being but a slow and hesitating adoption of that of Rome and Naples. The most famous name connected with Renaissance sculpture at Palermo is that of *Gagini*. For three generations the Gagini's were sculptors in marble. *Antonio Gagini*, born in 1480, is said to have studied the art under Michael Angelo at Rome, and to him and his sons are referred all the finest works in marble of the 16th cent. at Palermo.

PAINTING. The history of this art in Sicily, although it has been the object of zealous local research, has not yet been placed on a satisfactory critical basis. Since the 14th cent., however, the island has produced several painters of considerable eminence. To the 14th cent. belongs *Camulio*, who manifestly sprang from the school of the mosaicists, and possesses no very marked individuality. In the 15th cent. flourished *Antonio Crescenzio*, whose frescoes in the Spedale Grande enjoyed great celebrity; but one of these is unfortunately destroyed, while slight vestiges only of the other are now extant. To Crescenzio may probably also be ascribed the mural designs in a lateral chapel of St. Maria di Gesù, which forcibly recal the Florentine compositions of the 15th century. His pupils *Tommaso di Vigilia* and *Pietro Ruzulone* are painters of mediocre rank. The most distinguished Sicilian painter of the 15th cent. was *Antonello da Messina*, but a single authentic work at his native town (in the university, p. 288) is the only trace of him now existing. This master must not be confounded with his less distinguished contemporary *Antonello da Saliba*, several pictures by whom are still preserved at Palermo. Of the artists of Palermo in the 16th cent. the most famous was *Vincenzio Ainémolo*, who is also known as Vincenzio Romano, and is said to have been a pupil of Polidoro Caldara. Most of the churches of Palermo boast of works by this master, who would therefore seem to have been very prolific; but as the works attributed to him are of very unequal merit, many of them are probably by an entirely different hand, while others are partly by his pupils. His labours extended down to the year 1542. His finest works are the Ascension and the Descent from the

Cross in the Museum, and a rich composition in a side chapel to the left in S. Domenico. To the 17th cent. belongs *Pietro Novelli* (1603-77), surnamed 'Monrealese', a master of considerable originality, and a follower of the Neapolitan school, to which he owes his vigorous colouring and his strongly individualised heads. Besides his works at Palermo, there is an interesting work by this master in the staircase at Monreale (Miracles of St. Benedict). Several of his monkish figures are among the finest works produced by the Italian naturalists. In the 18th cent. Palermo was an active follower of the degraded styles of the period, the proofs of which are too numerous to require special enumeration.

Music. In the history of music Sicily occupies a less prominent position than in the other arts, but *Bellini* (b. at Catania 1802, d. near Paris 1835) is justly admired for the beauty and sweetness of his melodies.

Literature. For the study of the history of the island and the Sicilian dialect, which is characterised by the frequent elision of consonants, transposition of letters, and incessant use of the half mute vowels *o* and *u*, the following works may be recommended: *Giuseppe Biundi, Dizionario Siciliano-Italiano;* Palermo, 1857. *Gius. Perez, Vocabolario Sicil. Italiano*; Palermo, 1870. *Lionardo Vigo, Canti popolari Siciliani;* Catania, 1857. *Alessio Narbone, Bibliografia Sicola;* Palermo, 1850; 4 vols. 8vo (a collection and description of all the works on Sicily to which the author has obtained access; invaluable to the student). Best compendium of the history of Sicily: *Pietro San Filippo, Compendio della Storia di Sicilia*; Palermo, 1859; 7th edition. The best detailed work: *Giovanni Evang. di Blasi, Storia del Regno di Sicilia*; Palermo, 1844; 3 thick 8vo vols. — *Vito Amico, Dizionario topografico della Sicilia. tradotto da Gioacchino di Marzo*; Palermo, 1855; 2 vols. 8vo. — Among works of a special character may be mentioned: *Serradifalco, Antichità di Sicilia*, 5 vols. fol.; *H. G. Knight, Saracenic and Norman Remains in Sicily; Hittorf et Zanth, Architecture moderne de la Sicile.* — A magnificent work on the cathedral of Monreale was lately published at Palermo (price 800 fr.). — Among others are those of *A. Amari* on the Sicilian Vespers and the Mussulman supremacy, *Isidoro La Lumia* on the reign of Charles V. and the revolution of 1649 and 1860; *Sartorius v. Waltershausen* on Ætna (a magnificent work in German), *Palmieri* on the Constitution of 1812.

23. From Naples to Sicily.

A. To Messina.

Steamers of the *Società Florio & Co.* (office, Strada Piliero 30) on Mondays, Wednesdays, and Fridays at 6 p.m., direct in about 20 hrs.; fares 48½, 31½ fr. — *Società Peirano Danovaro & Co.* (office, Strada Piliero 33) on Tuesdays and Saturdays at 6 p.m., touching at the chief ports on the coast (Paola on Wednesday and Sunday forenoons; Pizzo on Wednesday and Sunday afternoons), in about 28 hrs; fares 38½, 22½ fr., without food. — (From Messina: Società Florio on Mondays, Thursdays, and Saturdays at 10 a.m.; Società Peirano on Tuesdays at 11 p.m. and Saturdays at midnight, arriving at Pizzo on Wednesdays at 5 and Sundays at 6 a.m., and at Paola at 12 noon and 1 p.m. respectively. The indirect voyage from Messina to Naples is less suitable for the return route than the other, as the steamers generally arrive at Naples after dark.) — Embarcation with luggage 1 fr., comp. Introd. p. xix.

Departure from Naples, see p. 21. After 2½ hrs., and beyond Castellamare and Sorrento, the steamer enters the strait between Capri, with the rugged and precipitous Lo Capo (p. 153), and the Punta di Campanella (p. 148). Shortly afterwards a view of the Bay of Salerno is disclosed. As the sun sets and the vessel gradually stands out to sea, Mt. Vesuvius presents a most majestic appearance.

On the Direct Voyage the steamer reaches the open sea about dusk. On the following forenoon the volcano of the island of Stromboli, near which the steamer afterwards passes, becomes visible on the right. The mountain-range of the N. coast of Sicily next comes in sight, presenting a very striking appearance. As the vessel steers for the Strait of Messina we observe Scilla with its castle on the left, and the Faro on the right. Arrival at Messina, see p. 284.

The Coasting Steamers of the Peirano Co. pass the promontories *della Licosa* and *dello Spartivento* and the *Bay of Policastro* during the night. The once powerful town of the latter name was destroyed by Robert Guiscard in 1055, and by the Turks in 1542, and now contains 4000 inhab. only.

On the following morning, between 7 and 8 a. m., *Monte Pollino* (7326 ft.), which terminates the Neapolitan Apennines, is the most conspicuous mountain, and adjoining it begin the *Calabrian Mts.* As the vessel proceeds southwards to Paola we enjoy a succession of fine views. The coast is studded with numerous towns and villages, most of them situated on the heights, between which valleys descend to empty their brooks into the sea. About 9 a. m. *Verbicaro* is seen somewhat inland, then (9. 30) *Diamante*, at the base of a lofty cliff. Farther on, *Belvedere* with 4627 inhab., charmingly situated on the slopes of the mountain. Then, after a small promontory is passed, in the bay to the S. lies *Cetraro*, most of the inhabitants of which are anchovy-fishers. About 10 a. m. we observe *Guardia*, on a lofty hill, with warm baths; then the town of *Fuscaldo*, with 9500 inhab. and the ruins of an old castle.

(12 o'cl.) **Paola,** a town with 8500 inhab., beautifully situated in a ravine and on the slope of the mountain, carries on an extensive oil and wine trade. When the vessel stops here a busy scene usually takes place, as the inhabitants hasten on board with all kinds of articles for sale. Paola, which some suppose to be the *Palycus* of the Greeks, was the birthplace of Francesco di Paola, founder of the mendicant order of Minorites. — On the arrival of the steamer carriages start for Cosenza ($3^1/_2$ hrs. drive, seat 5 fr.; see p. 200).

After a halt of about $1^1/_2$ hr. the vessel resumes her voyage. On the coast are the villages of *San Lucido* (2 p. m.), *Fiumefreddo*, and *Belmonte*, at the back of which rises the conspicuous *Monte Cocuzzo* (1804 ft). *Amantea* next becomes visible, supposed to be the ancient *Amantia* of Bruttium. The town and fortress, erected on a lofty rock, were garrisoned in 1806 by royalists, who repelled the attacks of the French troops; but, after severe sufferings from famine, they were compelled to surrender the following year. To the S. of Amantea the *Savuto* falls into the sea. The coast becomes flat and less richly culti-

vated. (12. 45) *Nocera*; then past the *Capo Suvero* to the *Golfo di Santa Eufemia*, at the S. end of which lies —

(5. 45) **Pizzo** (see p. 202); halt 1½ hr.

At the S. E. angle of the bay lies *Monteleone*, see p. 202.

The steamboat rounds *Capo Zambrone*. (8 p.m.) *Tropea*, an ancient town (5600 inhab.) in a delightful situation, the climate of which is much extolled. To the S. is the *Capo Vaticano* with its lighthouse, projecting far into the sea. In the bay lies *Nicotera*, which suffered severely from the earthquake (p. 203) of 1783, near the influx of the *Mesima*. At *Gioja* (p. 203) the post-road from Naples to Reggio (R. 20) leads down to the coast, which it skirts during the rest of the way (comp. p. 203). Soon after the harbour of Pizzo is quitted the *Lipari Islands* (R. 36) become visible to the W.; *Stromboli*, with its continually smoking crater, is the most conspicuous. Off *Capo Vaticano* the Sicilian mountains suddenly appear.

Palmi, *Baynara*, *Scilla*, see p. 203. The *Aspromonte* range, with the *Monte Alto* (6907 ft.), looks uninteresting from this side. We now enter the *Strait of Messina*, which presents a busy scene during the daytime.

Messina, see p. 284. If the steamer arrives during the night the passenger had better remain on board till morning, enquiring beforehand of the captain when the vessel is to start again.

B. To Palermo.

Steamers of the *Società Florio* (office, Strada Piliero 30) daily, except Sundays and Tuesdays, at 6 p.m., in 19-20 hrs.; fares 48 fr. 60, 31 fr. 60 c. — *Società La Trinacria* (office, Strada Piliero 7) on Tuesday at 6 p.m., in the same time and at the same fares. The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour. — (From Palermo: Florio vessels daily, except Sundays and Fridays, at 3 p.m.)

Departure from the bay, comp. p. 20; beautiful retrospect. Beyond Capri the steamer reaches the open sea. Early next morning (between 5 and 6 o'cl.) the *Lipari Islands* (R. 36) are seen to the S. (left); later the island of *Ustica* (p. 245) to the W., long remaining visible; then, about 10 a.m., the towering mountains of Sicily; to the extreme right is the *Capo di Gallo*, nearer rises *Monte Pellegrino* (1958 ft.; p. 243), and to the left is the *Monte Catalfano* (1233 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. At length we perceive the beautiful and extensive city. A little to the left of Monte Pellegrino are the lofty *Monte Cuccio* (3445 ft.), *Monreale* (p. 241), and farther distant the *Monte Griffone*.

Palermo, see below.

corner of the Piazza Marina) to Naples five times weekly, see p. 228, to Leghorn and Genoa once weekly; also to the Sicilian towns: once weekly eastwards to Cefalù, Milazzo, the Lipari Islands, and Messina, see p. 278; once westwards to Trapani, Girgenti, and Syracuse, see p. 246; also once

PALERMO.

1 : 13.000

Scale :
Metri
0 50 100 200 300
Passi di 2 pie.
0 50 100 200 300 400 500

Abbreviature

L. Largo M. Monte P. Piazza. Sal. Salita. Str. Strada. V. Via. Vic. Vicolo d. – del, dello, della, delle &c.

Alberghi (Hôtels)

- a. Hôtel Trinacria — C. 6
- b. Hôtel de France — C. 5
- c. Hôtel d'Italie — C. 5.
- d. Hôtel Central — D. 3.
- e. Hôtel Oliva — F. 3.

- 77. Biblioteca comunale — C. 3
- 78. Conservatorio di S. Spirito — D. 6
- 79. Liceo Nazionale — D. 3
- 80. Lotteria — C. 6
- 81. Monte di Pietà — D. 3
- 82. Museo Nazionale — E. 4
- 83. Ospizio di Beneficenza — B C. 5
- 84. Palazzo Arcivescovile — D. 2
- 85. — delle Finanze — D. 5
- 86. — del Municipio — C. 4
- 87. — Reale — C. 1
- 88. Posta — C. 3
- 89. Prefettura — D. 2
- 90. Seminario de' Chierici — D. 2
- 91. — Nautico — H. 7
- 92. Spedale Civico — B. 2
- 93. — Grande — C. 2
- 94. — Meretricio — B. 5
- 95. Teatro Bellini — C. 4
- 96. — S. Cecilia — C. 4
- 96a. — Oreto — A. 6
- 97. — Umberto — C. 3
- 98. Tribunale — C. 5 6
- 99. Università — C. 3
- 100. Zecca — C. 5.
- 101. Statua di C. Cottone — F. 3.
- 102. — di Ruggiero Settimo — F. 4.

Chiese.

- 1. S. Agata — D. 3
- 2. S. Agostino — D. 3
- 3. S. Anna — C. 4
- 4. S. Antonino — B. 3
- 5. S. Antonio — D. 4
- 6. Badia del Monte (Pietà) — F. 4
- 7. Badia Nuova — D. 2
- 8. S. Basilio — D. 4
- 9. S. Benedetto (de' Benedettini-Bianchi) — C. 1
- 10. de' Buonfratelli — C. 3
- 11. de' Cappuccinelli — E. 2
- 12. S. Carlo — C. 4
- Carmine v. Madonna
- 13. Casa Professa de' Gesuiti — C. 3
- 14. S. Caterina — C. 4
- 15. Cattedrale (Duomo) — D. 2
- 16. S. Chiara — C. 3
- 17. S. Cita — E. 5
- 18. d. Consolazione — H. 5
- 19. d. Concezione — E. 2
- 20. S. Cosmo — D. 2
- 21. de' Crociferi — D. 3
- 22. S. Domenico — D. 4
- 23. S. Elisabetta — C. 2
- 24. S. Eulalia — D. 4
- 25. S. Francesco d'Assisi — C. 5
- 26. — di Paola — F. 3
- 27. — Saverio — B. 2
- 28. la Gancia — C. 5
- 29. S. Giacomo — D. 5
- 30. S. Giorgio — E. 5
- 31. S. Giovanni — C. 5
- 32. — degli Eremiti — C. 1
- 33. — dell'Origlione — C. 3
- 34. S. Giuliano — E. 3
- 35. S. Giuseppe — C. 3
- 36. S. Gregorio — E. 2. 3
- 37. S. Lorenzo — C. 5
- 38. S. Lucia — G. 5
- 39. — Valverde — D. 5
- 40. Madonna del Carmine — B. 3
- 41. — — maggiore — B. 3
- 42. della Magione — B. 5
- 43. S. Marco — D. 3
- 44. S. Margarita — D. 4
- 45. S. Maria l'Annunziata — B. 2
- 46. — delle Cancelliere — D. 3
- 47. S. Maria della Catena — D. 5
- 48. — delle Grazie — C. 2
- 49. — della Mercede — H. 7
- 50. — del Monserrato — G. 5
- 51. — Nuova — D. 5
- 52. — della Pietà — C. 6
- 53. — delle Spasimo — B. 5
- 54. Martorana — C. 4
- 55. S. Matteo — D. 4
- 56. S. Michele Arcangelo — C. 3
- 57. Monte Santo — B. 4
- 58. Monte Vergini — D. 3
- 59. S. Nicolo Albergaria — C. 3
- 60. — Tolentino — C. 4
- 61. Noviziato de' Gesuiti — E. 2
- 62. S. Oliva — F. 3
- 63. l'Olivella — E. 4
- 64. S. Pasquale — B. 3
- 65. S. Pietro — B. 2
- Pietà v. S. Maria
- 66. delle Ripentite — B. 4
- 67. S. Rosalia — B. 4
- 68. S. Salvatore — C. 3
- 69. de' Scalzi — B. 4
- 70. Schiavuzzo — B. C. 5
- 71. de' Sette Angeli — D. 2
- 72. delle Stimmate — E. 3
- 73. S. Teresa — C. 1
- 74. S. Trinità — C. 2
- 75. delle Vergini — D. 4
- 76. S. Vito — E. 3

Geograph. Anstalt von Wagner & Debes, Leipzig

24. Palermo.

Arrival. Travellers are conveyed to the Dogana (Pl. H. 7; 1 fr. for each pers.), where luggage is slightly examined. Thence to the town about 1 M.; cab with luggage 1½ fr.

Hotels. (If a stay of any length is made, charges had better be asked beforehand.) *Trinacria (Pl. a), with a fine view of the Marina, entered from the Strada Butera, proprietor M. *Ragusa;* visitors chiefly English, American, and German; R. facing the Marina on the 1st, 2nd, or 3rd floor 5, 4th 4, 5th 2½ fr.; sitting-room 6-10 fr.; B. 1½, déjeûner 3-3½, D. 5½, served in the traveller's apartment 6 fr.; A. 1, L. 1 fr. — *Hôtel de France (Pl. b), by the Giardino Garibaldi, Piazza Marina (Pl. C, 5), less frequented by foreign travellers; charges a shade lower than at the Trinacria (D. 5 fr.). Italia (Pl. e), Piazza Marina 60, also near the Giardino Garibaldi, R. 2-6, L. and A. 1, déj. 2½-3, D. 5 fr. Outside the Porta Maequeda, Piazza Oliva 72, is the *Hotel Oliva (Pl. e; kept by a brother-in-law of the landlord of the Trinacria), pension 10 fr., recommended for moderate requirements only. — Of the second class: *Albergo Centrale (Pl. d), with trattoria, Corso Vitt. Emanuele 355, in the centre of the town, close to the Quattro Canti, R. 2-3, coffee 1 fr., déj. 1½-2, D. 3½-4, pension 6-8 fr.; Albergo al Pizzuto. Via Bandiera 30, near the Piazza Domenica. — *Pensions:* Lehn, Via Ingham (10-12 fr.); Miss Holloway, Via Lincoln 39.

Trattorie and Cafés. *Villa di Roma*, Corso 313, right side, before the Quattro Canti is reached; *Café Oreto*, at the corner of the Piazza Marina and the Corso; *Café Lincoln*, opposite; *Progresso*, Via Macqueda; good déjeûner at the cafés. — Best ices at the café of the *Teatro Bellini*, Piazza della Martorana. — Confectioner ('Pasticceria'), *Caflisch*, Corso 164. — *Birreria*, in the court of the Albergo Centrale (see above).

The *Casino Nuovo*, or new club, in the *Palazzo Geraci* in the Corso, contains handsome apartments and is worth visiting; strangers may easily obtain an introduction for a fortnight; ticket for a longer period 10 fr. per month.

Carriages. Tariff for 1-4 persons: —	One-h.	Two-h.
Drive within the town-walls	0. 60	0. 80
Drive within the suburbs, including the harbour	1. —	1. 50
Small articles free. Each box 20 c.		
First hour	1. 80	2. 20
Each additional hour	1. 60	2. —

From midnight to early morning all these charges are raised by one-half. Driving in the town is prohibited on Good Friday. Longer drives according to bargain. The cabmen of Palermo are quite as extortionate as those of Naples.

Baths. Via Rosolino Pilo 31 (Pl. E, 3), outside the Porta Macqueda, cold or warm bath 85 c., Russian bath for 1-2 pers. 5 fr.; also Via Sebastiano 11, not far from the Piazza Marina. — *Sea Baths* near Acqua Santa (Pl. I, 7). Swimmers will probably prefer to bathe early in the morning from a boat, which they may hire (1½ fr.) at the Sanità, outside the Porta Felice.

Post Office (Pl. 88) on the E. side of Piazza Bologni (p. 234). The poste-restante letters for strangers are kept separate from those of the Italians. — The *Diligences* to the interior start from the corner of Via Macqueda and Via del Bosco (Pl. B, 3). The *Periodica* (omnibus) starts from the Palazzo Sambueeo, near the Convento della Gangia, Str. Alloro (Pl. e, 5).

Telegraph Office, Via Macqueda, not far from the Quattro Canti (on the left in going thence to the Porta Macqueda).

Railway Station outside the Porta S. Antonina (Pl. A B, 4).

Steamboats. *Società Florio* (office, Corso Vitt. Emanuele 96, at the corner of the Piazza Marina) to Naples five times weekly, see p. 228, to Leghorn and Genoa once weekly; also to the Sicilian towns: once weekly eastwards to Cefalù, Milazzo, the Lipari Islands, and Messina, see p. 278; once westwards to Trapani, Girgenti, and Syracuse, see p. 246; also once

weekly westwards to Messina and Malta, and twice monthly to Ustica. — *La Trinacria* (office, Corso Vitt. Emanuele, 163): once weekly to Naples, see p. 226; once to Messina (and the East), see p. 278. — *Società Rubattino* (office, adjacent to that of the Florio Co.): twice weekly to Cagliari, see p. 331. — *Messageries Maritimes* (office in the Piazza Marina): once a fortnight to Marseilles.

Booksellers. *Fratelli Pedone Lauriel*, Corso Vitt. Emanuele 360. — Second-hand books: *Giovanni Fiorenza*, Corso 365; both near the Quattro Canti, in the direction of the Piazza Vittoria.

Photographs: *Rob. Rive* and *Tagliarini*, adjoining each other in the Corso, near the Largo S. Spirito (Pl. C, 6). Better choice at the studio of the latter, Via Macqueda 217.

Bankers. *Kayser & Kressner*, Via Teatro S. Cecilia 44; *Hirzel*, Via dell' Ucciardone 6; *Wedekind*, Via Cintorinari (Pl. C, 4).

Climate. Palermo is often recommended as a winter-residence to persons with delicate chests. The air is mild, humid, and of very equable temperature, averaging 52° Fahr. in January. Furnished apartments, which are unfortunately scarce, should be hired through the medium of a resident friend. Many visitors spend the winter at the Trinacria. — In summer, especially when the sirocco prevails, the heat is often intolerable.

Physician: *Dr. Berlin*, Via S. Sebastiano 30, to the N. of the Corso, not far from the Largo Marina. — *English Chemist:* Corso Vitt. Emanuele 27, near the Largo S. Spirito.

Theatres. *Teatro Bellini* (Pl. 95), Piazza della Martorana; *S. Cecilia* (Pl. 96), in the same street; *Politeama* (summer theatre), Piazza Ruggiero Settimo (Pl. F, 4; p. 289).

Consuls. American: Mr. *R. Frazer*, Via Butera. — British: Mr. *George Dennis*, same street. — There are also German, French, Belgian, and Dutch consuls resident here.

English Church, Via Lolli 44; *Scotch*, Via Giuseppe d'Alessi 13, at the back of the University.

Attractions. During a stay of three days at Palermo the traveller should visit: — 1st Day. The Museum (p. 236), La Martorana (p. 235), the Cathedral (p. 233), the Royal Palace (p. 231), La Flora, and the Marina. 2nd Day. Monreale, La Zisa (R. 25a), La Favorita (p. 244). — 3rd Day. Monte Pellegrino (R. 25b) in the forenoon; in the afternoon the Bagaria, or S. Maria di Gesù (R. 25c).

The *Festival of St. Rosalia* (p. 243), 11-15th July, accompanied with horse-races, illuminations, processions to the chapel of the saint, etc., attracts a great concourse of country-people to Palermo several days before the beginning of the gaieties. The Municipio usually contributes 30-40,000 fr., towards the expenses, in order that this famous feast may be celebrated with becoming splendour.

Palermo, the capital of Sicily, with 186,145 (or, including the surrounding villages, 219,398 inhab.), is the military, judicial, and ecclesiastical headquarters of the island, and possesses one of the seven principal Italian universities. It lies in 38°, 6′, 44″ N. latitude, on the W. side of the Bay of Palermo which opens towards the E., and is enclosed by the fertile plain of the *Conca d' Oro*, beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely shaped Monte Pellegrino. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate.

The town is on the whole well built, although the houses are often shabby externally. It forms an oblong quadrangle, the E. end of which adjoins the sea. Two main streets divide it into four

quarters. South-westwards, from the *Porta Felice* on the sea as far as the *Porta Nuova* by the royal palace, extends the *Cassaro*, now called the *Corso Vittorio Emanuele*, which is intersected at right angles by the *Via Macqueda*. The S. gate is the *Porta S. Antonino*, the N. the *Porta Macqueda*.

The commerce of the city, which is chiefly in the hands of foreigners, is less considerable than that of Messina. Sumach is, however, largely exported hence.

The narrow and shallow harbour, called *La Cala*, on the N. W. side of which lie the ruins of Fort Castellamare, extended in ancient and mediæval times far into the city, and was divided between the Piazza Marina and Quattro Canti into two arms, which enclosed the Acropolis, and separated it from the suburbs on each side. The right arm extended as far as the Palazzo Reale, whence the Greek name of the city 'Panormos' ('entirely harbour') and its reputation as a seaport, though it is now inaccessible to large vessels. The ancient Panormus was erected on the site of the Phœnician settlement *Machanath* by the Greeks, but, until the conquest of Sicily by the Romans, was one of the most important strongholds of the Carthaginian invaders. It afterwards belonged to the Romans and was colonised by Augustus. On the fall of the W. empire the city fell under the sway of the E. emperors; in 831 the Arabs, and in 1072 the Normans obtained possession of it, and here their emirs and kings resided. After 1266 the French took possession of Palermo, but were expelled in 1280 (Sicilian Vespers). The monarchs of the house of Arragon seldom resided here. The Chiaramonte, powerful feudal barons, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. Subsequently the viceroys of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence. In 1799 the Bourbon Ferdinand IV., on his expulsion from Naples, took up his quarters in the royal palace. After 1815 the viceroys had to contend against the rebellions of 1820, 1837, and 1848, and at length in 1860 the subversion of the existing government was effected. In Sept. 1866 an insurrection, half Bourbon and half republican, broke out here, and to this day the environs are sadly infested by brigands. From 1827 to 1848 not a single new house was erected in Palermo, but the town has extended considerably since 1860, especially towards the N.W.

Palermo possesses very few ancient architectural remains (p. 233), but this want is amply compensated for by its interesting mediæval monuments and the museum.

On the S. W. side of the town, at the end of the Corso Vittorio Emanuele, lies the spacious Piazza della Vittoria (Pl. C, 2), where the —

***Palazzo Reale** (Pl. 87) rises on a slight eminence which has always been the site of the castle of the city. The building is of Saracenic origin. Additions were made by Robert Guiscard, King Roger, the two Williams, Frederick II., and Manfred, and it afterwards underwent many alterations, notwithstanding which it still retains traces of its origin as a defensive structure.

The gate farthest to the left leads into the Palace Court, which is enclosed by arcades. Ascending a staircase on the left, and turning to the right on the first floor, we enter the —

**Cappella Palatina, the vestibule of which, embellished with modern mosaics, is borne by seven columns, six of these being of Egyptian granite. (The chapel is open early in the morning; at a later hour visitors knock, or apply to one of the

custodians; fee ½ fr.) This famous structure, a perfect gem of mediæval architecture, was built by King Roger II. in the Norman style and dedicated to St. Peter. It consists of a nave with aisles, and is 36 yds. long, including the apse, and 14 yds. in width. The Arabian pointed arches are borne by ten columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and over the centre of the cross rises a dome 57 ft. in height. The walls are entirely covered with mosaics on a golden ground.

The Mosaics represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. In the centre of the apse Christ is represented in the style which recurs in all Norman mosaics, the finest specimen of which is at Cefalù. The dome is perforated by eight narrow windows, and bears Greek and Latin inscriptions. The characters on the ceiling of the nave are Cufic or ancient Arabic (comp. p. 224). The mosaic pavement, an ambo or reading-desk on the right, and a marble candelabrum, 14½ ft. in height, also deserve inspection. The Gothic choir-stalls are modern.

Leaving the chapel, we ascend the principal staircase on the W. side of the court to the arcades of the second floor, and enter the passage to the left, where the first door on the right bears the inscription, '*R. Osservatorio*'. This is the entrance to the observatory, which is fitted up in the tower of *S. Ninfa*, the oldest part of the edifice (open to the public on Thursdays, 10-3; to travellers daily).

We ascend two flights of steps and enter by a door, where we find the custodian (½-1 fr.). The flat roof commands a superb *Panorama. At our feet lies the Piazza Vittoria, above the left angle of which rises S. Rosalia; in front of the latter is the Pal. Vescovile; on the right is the beginning of the Corso. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building with numerous windows; farther to the left in the background rises the pointed Monte Cuccio, prolonged on the left by the hill of Monreale. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell' Indipendenza with the obelisks. In the foreground, S.E., is the tower of the red church of S. Giovanni degli Eremiti; beyond it the cypress-grove of the Campo Santo; in the distance, at the base of the lofty M. Griffone, lies S. Maria di Gesù; more to the left, M. Catalfano, abutting on the sea; on the promontory, to the right of the latter, is the Bagaria.

The door at the end of the above-mentioned passage leads to the apartments of the palace, the most noticeable of which are the so-called *Stanza di Ruggiero*, with walls of mosaic, and a room containing portraits of the viceroys (fee 1 fr.).

Connected with the Palazzo Reale are the fortified city gates. To the right (N.) is the *Porta Nuova*, through which the Monreale road (p. 240) leads past the (½ M.) Cuba. (The first side-street to the right, outside the gate, leads to the Zisa, ⅔ M.; see p. 242.) To the left is the *Porta di Castro*, the road through which leads to Parco (p. 257). Outside these gates lies the *Largo dell' Indipendenza*, embellished with an obelisk.

In the corner of the Piazza della Vittoria, nearly opposite the entrance to the palace, rises a *Monument to Philip IV.* (Pl. C, 2), erected in 1854 on the site of one destroyed in 1848.

A few hundred paces from this point, not far from the Porta di Castro, is the church of **S. Giovanni degli Eremiti** (Pl. 32; generally closed; entrance Via de' Benedittini 36, fee $^1/_2$-1 fr.), one of the earliest existing Norman churches, and still presenting an almost entirely Oriental aspect. It is constructed in the form of a so-called Egyptian cross (T), with three apses, a large dome, and four smaller ones. Adjoining the church, the bell of which was the first to ring the alarm on the occasion of the Sicilian Vespers, are small, but interesting Cloisters, in a dilapidated condition.

On the E. side of the Piazza della Vittoria, opposite the palace, stands the **Spedale Grande** (Pl. 93), erected within a year by Count Matteo Sclafani in 1330, purchased by the city in 1440 for 150 oncie (about 75 *l.* sterl.), and now a barrack.

The arcades of the second court are decorated on the right with a large fresco of the 15th cent. by *Antonio Crescenzio*, the 'Triumph of Death', in a style resembling the Florentine (p. 225). Keys at the Municipio. — (The remains of an old fresco by Novelli, formerly here, are now in the Museum; p. 238.)

In 1869 the remains of an ancient Roman house were discovered in the N.W. angle of the piazza. Its mosaic pavement has recently been removed to the museum.

On the opposite side is the *Archiepiscopal Palace* (Pl. 84), with its façade adorned with statues towards the Piazza del Duomo, dating in its present form from the 16th cent. Beautiful Gothic window. The tower, connected with the cathedral by a graceful arch, was erected in the 12th century.

The ***Cathedral**, or church of **S. Rosalia** (Pl. 15; generally closed 12-4 o'clock), in which restorations to its disadvantage have been undertaken in each century since its foundation, was erected in 1169-85 by the English Archbishop Walter of the Mill (Gualterio Offamilio) on the site of a more ancient church which had been converted into a mosque, and subsequently been reconverted into a Christian place of worship. The crypt, part of the S. side, and the E. end are the only remaining portions of the original structure. The S. portal, added in 1450, is an approximation to the northern Gothic style. The W. Façade, with the principal portal and the two towers, was erected in 1300-59. In 1781-1801 the church was disfigured by the addition of a dome, constructed by Fernando Fuga, the Neapolitan, in spite of the remonstrances of the Sicilian architects. The restoration of the interior was undertaken by the same architect.

The S. Aisle (left of the S. Portal) contains the *Tombs of the Kings.* Here, in sarcophagi of porphyry, surmounted by canopies, repose: King

Roger (d. 1154); his daughter Constance, wife of Henry VI. (d. 1198); his son-in-law Henry VI. (d. 1197), and his illustrious grandson Frederick II. (d. 1250). The sarcophagus of the latter (the first on the left), borne by four lions, is the finest. On the wall to the right of the mortuary chapel are recorded the privileges granted to the city by Frederick, inlaid in marble. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Henry VI. and Constance were greatly decomposed, whilst those of Frederick II. were in a good state of preservation. With the latter the remains of two other bodies were found, one unknown, the other probably that of Peter II. of Arragon. The corpse of the great emperor was envcloped in sumptuous robes with inscriptions in Arabic; beside him lay the crown and imperial apple, and his sword. (These relics are preserved in the sacristy, at the end of the aisle, and are most conveniently seen between 9 and 10 a. m. Visitors ascend the steps and apply to one of the chorister boys; fee ½-1 fr. on leaving.)

The marble sculptures of the church are chiefly by *Antonio Gagini*, the finest of which are those on the pilasters of the *Chapel of St. Rosalia*, to the right of the high-altar. Here the saint reposes in a sarcophagus of silver, 1300 lbs. in weight, exhibited only on 11th Jan., 15th July, and 4th Sept. The choir, which possesses fine old carved stalls, is separated from the church by a marble screen. The statues in the niches, Christ and the Apostles, are by *Gagini*.

The Crypt beneath the choir, containing the remains of the archbishops, some of them in ancient sarcophagi, should also be visited. Here, among others, repose Gualterio Offamilio, and the archbishops Frederick and Peter of Antioch, both of Hohenstaufen extraction.

Proceeding hence by the Corso Vittorio Emanuele to the N.E., towards the sea, we pass on the left a building which was formerly the *Collegio Nuovo* (Pl. 79) of the Jesuits, but now contains the *National Library* (open daily) and the *Lyceum*. We next reach on the right the small *Piazza Bologni*, adorned with a statue of Charles V. by Scipione Livolsi da Susa. To the W. stands the *Palazzo Villafranca*; to the E. the *Post-Office* (p. 229).

Farther on we come to the **Quattro Canti**, a small octagonal piazza, situated at the intersection of the Corso Vittorio Emanuele and the Via Macqueda, in the very heart of the city. It was constructed by the viceroy Marques de Villena in 1609. The four façades looking towards the piazza are embellished with columns and statues. In the S. angle of the piazza rises the richly decorated church of *S. Giuseppe de' Teatini* (Pl. 35).

Passing this church, we turn to the right into the Via Macqueda, and reach one of the most interesting quarters of the town.

On the left side of this street is the *Piazza Pretoria* (Pl. C, 4), with a large *Fountain* erected in the 16th cent. by the viceroy Garcia di Toledo. The *Palazzo del Municipio* (Pl. 86) here contains on the ground-floor Roman inscriptions and monuments, and in the large saloon on the first floor a *statue of the youthful Dionysus, erroneously called Antinous. Here also is the *Palazzo of the Duca di Serradifalco*.

Farther on, in a small piazza on the left side of the Via Macqueda, is the former *Post-Office* (see above), within the precincts of which is situated the deserted church of *S. Cataldo*, an interest-

ing specimen of Sicilian-Norman architecture, probably erected before 1161 by Count Sylvester, grandson of Duke Roger I.

Adjacent, on the left, up a flight of steps, is the disused church of ***La Martorana** (Pl. 54; shown daily 8-4 o'clock; custodian's bell in the corner, at the back of the church; fee $^1/_2$-1 fr.). It was erected by Georgios Antiochenos, grand-admiral of Roger I. and Roger II., in honour of the Virgin, during the first half of the 12th cent., and from him derived its original name of *S. Maria del Ammiraglio*.

The church was originally quadrangular, with three apses towards the N., and a dome borne by four columns, entirely Byzantine in character, adorned inside and out with mosaics. In 1590 the nuns of the convent Martorana (founded in 1193, and in 1433 presented with the church, whence the present name) caused the edifice to be extended towards the W. In 1685 the central apse was demolished and replaced by a square chapel, and in 1726 the work of destruction was carried still farther by the removal of the mosaics from the walls. The church is, however, now being restored in accordance with the ancient plan. Some of the eight Corinthian columns bear Arabic inscriptions. The mosaic to the left of the entrance represents the admiral Georgios Antiochenos at the feet of the Virgin (the lower part mutilated). That on the right represents King Roger crowned by Christ. The original mosaics in the apses on the right and left and those in the dome are furnished with Greek inscriptions. — The carved door near the custodian's bell is also of the Norman-Arabian period. — The two upper stories of the four-storied campanile date from the 14th century. In 1726 the dome was removed in consequence of the damage done by an earthquake.

To the right in the Via Macqueda is situated the *University* (Pl. 99). — In the adjacent street, to the right, we reach the *Casa Professa* (Pl. 13), with the *Jesuits' Church*, completed in 1683, and overladen with ornament. Adjoining it is the *Biblioteca Comunale* (Pl. 77), entered by a Doric vestibule, and containing a most valuable collection of books and MSS. relative to Sicilian history. On the first floor is the 'Historical Hall', open daily from 9 to 2.

Farther on in the Via Macqueda, on the left, we reach the extensive *Palazzo Paternò*, with handsome arcades in the court. About $^1/_4$ M. from the neighbouring *Porta S. Antonino* is situated the railway-station, the first side-street to the left of the Via Oreto (Pl. A, 4).

The Via Lincoln, which runs from the Porta S. Antonino towards the sea, passes the *Porta Garibaldi* (Pl. B, 4), by which Garibaldi entered the city on 27th May, 1860, and terminates near the Flora on the Marina (see p. 238). — Not far from the Porta Garibaldi is the disused *Teutonic Lodge*, the sadly disfigured church of which (*La Magione;* Pl. 42) was founded in the 12th cent. by the chancellor Matteo Ajello of Salerno, and presented to the Order by Frederick II.

If we follow the Corso Vittorio Emanuele, and cross the Quattro Canti in the direction of the sea, we reach after 5 min. the Via Cintorinaria, a transverse street to the right, leading to

S. Francesco d'Assisi (Pl. 25), in the piazza of that name. This church is a Norman structure, of which the façade now alone remains. It contains remains of frescoes by Pietro Novelli, of which that over the entrance is the best preserved.

About 3 min. walk farther the Corso emerges on the Largo della Marina (Pl. C, 5), one of the finest in Palermo, adorned with fountains and the pleasure-grounds of the **Giardino Garibaldi* with their beautiful palms. To the left is the new government *Finance Office*. In the S.E. corner of the piazza is situated the historically remarkable *Palazzo dei Tribunali* (Pl. 98), erected by Manfred Chiaramonte in 1307. Queen Bianca resided here in 1410, and at a later period, down to 1782, victims of the Inquisition were confined here. The building is now occupied by the courts of justice and the Dogana. The well-preserved court is entered through the latter.

In the neighbouring Via Alloro are the monastery *della Gancia* (Pl. 28), the monks of which have taken an active part in every revolution, including that of 1860, and the *Palazzo Patella*, with an interesting façade of 1495.

In the Corso, farther on, at the beginning of the side-street on the left which leads to the small, but recently deepened harbour of *La Cala*, is the small church of *S. Maria della Catena* (Pl. 47), erected in 1400 on the site of an earlier edifice. The façade, in which the ancient style predominates, exhibits the unusually depressed form of arch frequently seen in S. Italy towards the close of the Gothic period. The Loggia overlooks the harbour of *La Cala*, on the opposite side of which we observe the fort of *Castellamare* (almost entirely destroyed in 1860). — Continuing to follow the Corso, we reach the Largo di S. Spirito (Pl. C, 6), with the *Conservatorio* (Foundling Hospital, etc.) of that name, founded in 1608. We then pass through the *Porta Felice* to the Marina (see p. 238).

The finest of the other churches is **S. Domenico** (Pl. 22), in the piazza of that name, erected in 1640, and capable of accommodating 12,000 persons. It contains several good pictures by Pietro Novelli and Vincenzo Ainemolo, and many monuments of eminent Sicilians.

Not far from this point is the suppressed monastery *dei Filippini all' Olivella*, which now contains the ***Museo Nazionale** of Palermo (Pl. 82), a collection chiefly famous for the metopes of Selinunto, the oldest monuments of the Greek plastic art bearing a date. The museum is open daily, 10-3 (Sund. 11-3), except on Mondays, public holidays, the three last days of the Carnival, and during Passion Week. Admission 1 fr.; on Sundays gratis. Some of the rooms are still in disorder, and the present arrangements are therefore temporary.

Ground Floor. We first enter a small colonnaded Court with ancient and mediæval inscriptions in Latin, Greek, and Arabic, and cippi from

tombs. The door on the left leads to the collection of vases and to the picture gallery above (see below). An adjacent room, opposite the entrance, contains sculptures of the 15th-17th cent., including a Madonna attributed to *Gagini*. — We next pass through Cloisters, along the walls of which are placed numerous Etruscan cinerary urns, etc. (which are to be transferred to the room mentioned below), and reach the —

***Collection of Ancient Sculptures.** The Antechamber contains two statues of Jupiter from Soluntum, freely restored, a Cæsar from Tyndaris, and several tomb-cippi and sarcophagi. We then pass through a room with several basreliefs to the so-called Sala del Fauno. In the centre is a young Satyr, pouring out wine, from Pompeii; 633. Æsculapius from Girgenti; 704. Priestess of Isis from Taormina; a statue of Marcus Aurelius, Roman busts, etc. — On the pavement are ancient mosaics. — Turning to the left, we next enter the —

Principal Saloon, containing the celebrated **Metopes of Selinus*, the most ancient specimens of Greek sculpture, with the exception of the lions of Mycene (comp. Introd., p. xxviii). They belong to different periods. The oldest, dating from the first half of the 7th cent., still bear traces of the Oriental style from which Greek art derives its origin. 1. Quadriga (combat of Peleus and Œnomaus); 2. Perseus slaying the Medusa; 3. Hercules Melampygos with the Cercopes. These reliefs belonged to the central temple (C) of the W. hill of Selinus (p. 249), and were discovered in 1823. — 4. and 5. Fragments of temple F of the Neapolis of Selinus, representing, as is conjectured, a contest between the gods and giants, probably coeval with those from the temple of Ægina, now at Munich. 6-10. From the pronaos and posticum of temple E, and probably belonging to the 5th cent.: *6. Heracles and Hippolyta; *7. Zeus and Hera on Ida; *8. Diana and Actæon; *9. Athene and the giant Pallos; 10. Apollo and Daphne, erroneously so called. These were discovered by Cavallari in 1831. The nude portions of the female figures are inlaid in white marble. In 1865 the same investigator discovered another fragment, with the altar of Hera from temple E, a Greek inscription, and remains of the statue of the goddess. — On the right and left of the entrance are architectural fragments from the temple at Himera; then an inscription from Selinunto, an archaic Venus, an archaic Minerva, a small Marsyas of pavonazetto, Greek reliefs and fragments of sculptures, and Græco-Phœnician coffins from Cannita near Palermo. — The collection of Etruscan sculptures is to be arranged in the adjoining rooms, which are still in disorder.

We now return to the first colonnaded court, pass through the door mentioned above, and ascend the stairs to the —

First Floor, containing the collection of vases, the cabinet of coins, etc. — In the First Corridor (*N.* side), to the left of the staircase, at the end, is *Hercules overcoming the stag, a bronze fountain-group from Pompeii; in the cabinets are ancient terracottas, small bronzes, metal mirrors, Egyptian antiquities, etc. — At the end of the corridor opposite to the Hercules is the famous *Ram from one of the gates of ancient Syracuse (the fellow to which disappeared in 1848). — The Second Corridor (W. side) contains Etruscan terracottas, vases, etc. (Museo Casuccini). Adjoining the corridor is a disused chapel containing ecclesiastical vestments of the 17th cent.; also the *Cabinet of Coins*, including some ancient and modern Sicilian specimens, antique gold trinkets, and a few cut stones; then a room with works of modern Sicilian painters. — The Third Corridor (S. side) contains Greek and Sicilian vases. In the centre of the 36th Cabinet are *six handsome vases from Girgenti, the finest of which represents the *Finding of Triptolemus; in the 33rd Cabinet are archaic vases from Selinunto; along the wall are vases from Lower Italy; on a Pompeian marble table are three vases from Gela. Also Pompeian mural paintings, tragic and comic scenes. — The contiguous rooms contain objects of *Mediaeval Art*, such as majolicas, bronzes, glasses, weapons, etc. — We now ascend to the —

Second Floor, which contains the **Picture Gallery,** a collection of no great importance, but useful for the sake of the review it affords of the

Sicilian school of painting (p. 225). It also possesses a small early Flemish picture of great value. Most of the pictures are from suppressed churches and monasteries. Their arrangement is still uncompleted. (Catalogues for the use of visitors.)

Those in the CORRIDORS, being of inferior value, need not detain us long. At the end of the 1st (N.) Corridor is the *Gabinetto Gallo*, a collection of unimportant works of Sicilian and other painters. — The corridors on the right and the saloons contain the principal collection of the works of native masters: *Camulio*, Madonna, with mosaic frame; numerous unknown altar-pieces of the 14th and 15th cent., the chief of which is a Coronation of the Madonna. It is curious to observe how long the Gothic style of framing these altar-pieces prevailed. In the last corridor, No. 554, is the latest, and also best, of the whole series, bearing the date 1492. Then, 85. *Antonio Crescenzio*, Madonna enthroned, and surrounded by six saints and the donor.

The FIRST ROOM, the *Sala d'Ainémolo*, principally contains pictures by that master: 91. Scourging of Christ, with the inscription, 'expensis nationis Lombardorum, 1542'; 88-93. Six small scenes from the youth of Christ, including (93.) a charming Presentation in the Temple; 97. Curious representation of the Madonna as the deliverer of souls from purgatory; 169. St. Conrad, with predella; *102. Descent from the Cross, sombre but harmonious in colouring, tender in sentiment, and admirably executed, Ainémolo's master-piece. The Coronation of the Virgin inscribed '*Scuola Messinese*' is probably of German origin; 103. St. Thomas Aquinas, victorious over the heretic Averrhoes, and surrounded by a numerous congregation, by *Antonello da Saliba*.

The SECOND ROOM, the *Sala del Novelli*, is chiefly hung with works of that painter, the last great Sicilian master, of whose style they afford a good illustration: 120. Portrait of himself; 110. Madonna enthroned, with saints; 112. Communion of Mary Magdalene; 113. SS. Anna and Mary; 114. Delivery of Peter from prison. 194-196. Remains of a fresco by Novelli from the Spedale Grande; 195. Coloured sketch of the same. Among Novelli's favourite and frequently recurring types are tall and almost exaggerated forms which strike the spectator, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school.

The gem of the collection, a work of the highest merit, is preserved under glass in the GABINETTO MALVAGNA, adjoining the Sala d'Ainémolo: 59. A small **Altar-piece with wings, or triptych, of the *School of Van Eyck*. This picture would not be unworthy of John van Eyck himself, but the clear colouring and the miniature-like execution point to some later master (perhaps Gerhard David). When the shutters are closed the spectator is presented with a scene of Adam and Eve in a richly peopled Paradise. Adam's head is very naturalistic, but the figure is not inaccurately drawn. In the background is an angel driving the pair out at the gate of Paradise. On the wings being opened, we perceive in the central scene a Madonna in a red robe, enthroned on a broad Gothic choir-stall, with her flowing hair covered with a white cloth. In her lap is the Infant Christ; on each side of her are angels singing and playing on instruments, beautiful and lifelike figures. On the left wing is represented St. Catharine, on the right wing St. Dorothea, the former holding up a richly executed ring, the latter with white and red roses in her lap, and both with angels at their side. The delicate execution of the trinkets on the drapery of the female figures and the pleasing landscape in the background as far as the extreme distance are really admirable. This is one of the very finest works of the early Flemish school. It formerly belonged to the Marchese di Malvagna, and was presented to the museum as a 'Dürer'. The brown case, covered with leather and adorned with Gothic ornaments, is probably coeval with the picture itself. — This cabinet also contains: 60. *Garofalo*, Madonna; 5. *Correggio*, Head of Christ (a sketch); 35. *Van Dyck*, Family of Rubens.

About 1/4 M. from the *Porta Macqueda* (Pl. E, 3, 4), at the N.

end of the Via Macqueda, extends the Piazza Ruggiero, which has recently been embellished with a garden. Statues of two Sicilian patriots have recently been erected here: on the right that of *Ruggiero Settimo* (d. 1862, honorary president of the Italian senate); on the left that of *Carlo Cuttone*, *Principe di Castelnuovo*, who was minister in 1812, during the brief parliamentary government of Sicily under King Ferdinand which was inaugurated by the intervention of England. — About 1/3 M. farther is the *Giardino Inglese* (Pl. I, 4), with pleasant grounds, and adorned with a bust of Garibaldi.

Of *Mediaeval Architecture* of the later period Palermo possesses many interesting examples in secular buildings scattered throughout the city. Besides the Chiaramonte (p. 236), Sclafani (p. 233), and Patella (p. 236) palaces, and the Gothic window of the archiepiscopal palace (p. 233), the connoisseur should examine the remains of a palace near S. Antonio in the Via delle Vergini (Pl. D, 4), those in the Via del Protonotaro, the tower adjoining the palace of the Duca di Pietratagliata (Via Bandiera, Pl. D, 4), and that of the Quaranta Martiri (in a side-street of that name, diverging from the Via Macqueda, not far from the university).

A beautiful walk is afforded by the ***Marina,** a quay extending from the Porta Felice along the coast towards the S., formerly called the *Foro Borbonico*, and now the *Foro Italico* (Pl. C, B, A, 6), commanding admirable views towards the S. as far as the promontory of Monte Catalfano, and to the N. of the picturesque Monte Pellegrino.

At the S. end of the Marina lies the ***Flora,** or *Villa Giulia* (Pl. B, A, 6), which is entered from the Via Lincoln (p. 235), a street leading towards the W. to the Porta S. Antonino. This public garden, one of the most beautiful in Italy, first laid out in 1777, has recently been considerably extended and improved. The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, Erythrina corallodendron, Cercis siliquastrum, and other blossoming trees and shrubs.

In summer and autumn the fashionable citizens of Palermo congregate here to listen to a band of music. — Adjoining the Flora is the *Botanic Garden* (also entered from the Via Macqueda), which contains many fine exotics and deserves a visit both from the scientific traveller and the amateur, but it is unfortunately ill kept. — A similar institution is the garden for acclimatisation of plants in the Stradone di Mezzo Monreale (p. 240).

In the Piazza dell' Indipendenza is the *Palazzo of the Duc d'Aumale*, with a well-kept garden.

25. Environs of Palermo.

a. La Cuba. Monreale. S. Martino. La Zisa.

Distance to *Monreale* about 4½ M. Monotonous road as far as the point where it begins to ascend (2½ M.; carriage 2-2½ fr.), where a carriage may generally be found for the return-journey. The ascent of the hill thence is a pleasant walk of ¾ hr. by the old road. Carriages for the excursion may also be hired outside the Porta Nuova for 5 fr. (in the town 6 fr.), including a stay of 1½-2 hrs. All the way to Monreale the road is guarded by soldiers. The locandas at Monreale are very poor; the least objectionable is that opposite the cathedral. The beggars and donkey-attendants in the town are often excessively insolent. Those who purpose proceeding from Monreale to *S. Martino* (p. 242), about 3 M. farther, will do well to take a supply of provisions in their carriage. Donkey 2½-3½ fr. The excursion to S. Martino is hardly safe in the present state of the country without an escort. One of the officers stationed at Monreale may therefore be asked for a couple of 'bersaglieri' (who also serve as guides; 4-5 fr. for both) to accompany the traveller as far as Boccadifalco, or to the Palermo road, where a carriage should be ordered to be in waiting.

Porta Nuova (Pl. C, D, 1), see p. 232. The perfectly straight prolongation of the Corso Vittorio Emanuele leads to Monreale. On the right is situated the extensive poor-house (*Albergo de' Poveri*).

A little farther on, about ½ M. from the gate, on the left, is a cavalry barrack, in the court of which is the old Saracenic château of **La Cuba.** (Visitors apply to the sentinel and walk in.) On the frieze is a now illegible Arabic inscription, from which it is conjectured that the building was altered by William II. in 1181. Of the once splendid decorations of the interior nothing now remains but a few blackened remains of a honey-combed vaulting in a small court. The palace was once surrounded by an extensive park with fish-ponds. A pavilion once belonging to it is now on the opposite side of the street in the garden of the Cavaliere Napoli, and is called *La Cubola* (Decamerone, v. 6).

The Strada di Piedimonte, which diverges to the right about 230 paces farther on, leads to the (¼ M.) *Convento de' Cappucini*, in the subterranean corridors of which are preserved the mummified bodies of wealthy inhabitants of Palermo. On All Souls' Day (2nd Nov.) the relatives of the deceased congregrate here in great numbers. This sad, but not uninteresting spectacle should be seen by the curious. (The route hence to La Zisa, ⅓ M., is by the Via de' Cipressi, and then by the first road to the left.)

On the left side of the Monreale road we next pass the *Giardino d'Aclimatizazzione*. On the same side, 1¼ M. from the Porta Nuova, is the Swiss lodge at the entrance to the charming **Villa Tasca*, the property of Conte Tasca, one of the first systematic farmers of Sicily, who possesses an experimental station here, and has surrounded it with a tasteful garden (visitors ring at the entrance to the flower-garden; 5-10 soldi to the porter on leaving).

A little farther, the road, constructed by the celebrated

I CONTORNI DI
PALERMO.
I CONTORNI DI
TRAPANI.
Scala di 1: 250.000
0 1 2 3 4 5 6 7 8 9 10 Kilometres
Capo di Gallo
Il Malpasso
Grotta dell' Olio
P.ta di Barcarello
I.la delle Femmine
Torre
Sferracavallo
Tonnara
Tonnara (Baglio Carini)
Capaci
Perriere della Foresta
La Grazia
Bandiazzo
Colombrina
Maccagnone
Carini
Torretta
Tre Pizzi
Pizzo Cicina
M. Saraceno
Montelepre
Mte. Gibilmesi
Morreale
La Rocca
La Molara
Lanterna
Torre di Mondello
Mondello
Baja di Mondello
Batteria
Punta del Priolo
Statua S. Rosalia
Tonnara d.e Verg.e Maria
Campo S.t Comunale
Tonnara Arenella
Belmonte
Lazzaretto
Molo, Lanterna & Batteria
Porto
Castellamare
PALERMO
La Flora
S. Giovanni dei Leprosi
Acqua dei Corsari
GOLFO DI PALERMO
Torre
Capo Mongerbino
Monte Catalfano
Mte. d'Aspra
Aspra
Ficarazzi
Ficarazzelli
Villabate
Bagheria
S. Flavia
Solanto
Porticello
GOLFO DI TERMINI
Castel d'Accia
Altavilla (Milicia)
Misilmeri
Belmonte (Mezzagno)
Mte. Grifone
Mte. Belmonte
Mte. S. Caterina
Montagnola
Mte. Cuccio
1050
Mte. Cuccello
Bocca di Falco
Baida
Altarello di Baida
S. Isidoro
Auditore
Castellaccio
S. Lorenzo
Pallavicino
Mte. Pellegrino
Mte. Gibelliferna
Mte. Bellotampo
M. Monolfi
Tommaso Natale
Mte. Gallo
Parco
S. Tommaso
Salamone
Tarena
Mte. Rendo
Portella di Mare
Portella di Ferro
Ficarazzi Fiume
Mte. Porcara
Colle Brogna
Mte. Bizzole
Stazione
S.ta Croce
Mr. TIRRENO
I. Asinelli
Salina S. Gusmana
Tonnara S. Galiano
TRAPANI
Lazaretto
Colombaia F.e
Saline
Xitta
Madonna di Trapani
Mte. S. Giuliano
751
I Cappucini
S. Marco
Paparella
M.d.e Misericordia
Le Sciare
Ton.a di Bonaggia
C. Biaggini
C. Duranno
C. Viale
C. Accordo
La Stella
C. Burgarella
C. Ali
C. Napoli
C. due Torri
C. Adragna
Wagner & Debes, Leipzig

Archbishop Testa of Monreale, ascends in windings to the 'royal mount' (1231 ft.), on which in 1174 William II. founded a Benedictine abbey, and in 1174-89 erected the famous —

****Cathedral of Monreale,** around which a town of 16,200 inhab. has sprung up since the second archbishopric in the island was transferred hither.

The church is in the form of a Latin cross, 333 ft. long and 131 ft. wide, with three apses, and consists of a nave and two aisles. The entrance is flanked by two square towers. The magnificent portal possesses admirable *bronze doors dating from 1186, executed by 'Bonannus Civis Pisanus', and adorned with reliefs from sacred history. The bronze doors of the side-portals are by Barisano. The edifice was very seriously damaged by a fire in 1811, but has been well restored.

**Interior. The pointed vaulting of the nave is supported by eighteen columns of granite. The transept, approached by five steps, is borne by four pillars. The pointed vaulting is constructed quite in the Arabian style.

The **Mosaics* with which the walls are entirely covered occupy an area of 70,400 sq. ft., and consist of three different classes: scenes from the Old Testament (prophecies of the Messiah), from the life of the Saviour, and from the lives of the apostles. The nave contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux. Each aisle contains nine, and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the life of SS. Peter and Paul. In the tribune is the bust of Christ (with the inscription, *I. Xρ. ὁ παντοκράτωρ*); below it a Madonna in Trono with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides Peter and Paul. Above the royal throne is pourtrayed King William in the act of receiving the crown direct from Christ (not from the pope!); above the archiepiscopal seat he is represented as offering a view of the cathedral to the Virgin. — Sarcophagi in the transepts contain the remains of William I. and his three sons Roger (d. 1164), Henry (d. 1179), and William II. The monument of the latter in the S. aisle was erected in 1575. — The N. aisle contains fine wood-carving in high-relief. Here, too, is the *Cappella del Crocefisso*, of 1690, adjoining which is the *Archiepiscopal Chapel*, with wood-carving from the history of the Passion. In the S. aisle is the *Cappella di S. Benedetto*, with reliefs in marble of the 18th century. These chapels are opened by the verger.

The visitor should not omit to ascend to the roof of the cathedral for the sake of the *View it affords. The entrance to the staircase is in a corner at the beginning of the S. aisle (172 steps to the top; verger ½ fr.).

Adjoining the cathedral is the *Benedictine Monastery*, which William supplied with monks from La Cava (entrance by No. 33, the large central door in the piazza which lies in front of the church; custodian ½ fr.). Of the original building nothing is now left except the remarkably beautiful **Cloisters*, the pointed vaulting of which is adorned with mosaics and supported by 216 columns in pairs; the capitals are all different, and the shafts also vary (date 1200). The garden commands a delightful *View of the valley towards Palermo. The fragrance of the orange-blossom here in spring is almost overpowering. The modern part of the monastery, which is now fitted up as officers' quarters, and which

we first reach from the piazza, contains a handsome marble staircase adorned with pictures by Velasquez (the Sicilian) and by Pietro Novelli (Monrealese; p. 226).

From Monreale a steep path to the right *(Le Scale)* ascends in 1 hr. to the top of the hill which is crowned by *Il Castellaccio*, a deserted fort (10 min. to the right of the highest point of the path), commanding an extensive view. We then descend to the suppressed Benedictine monastery of **S. Martino**, founded by Gregory the Great in the 6th cent., and affording another fine *view. Handsome entrance-hall. The monastery is now occupied by an agricultural institution.

The church is adorned with a fresco by *Ainémolo*. With the library of the monastery is connected the reminiscence of the extraordinary historical forgeries of the Abbate Giuseppe Vella, who had founded a history of Sicily on a forged Arabic MS., but was detected by Hager of Vienna, the Orientalist, in 1794.

From San Martino we descend to the picturesque valley of *Boccadifalco*, and return thence to Palermo. To the left is the *Convento di Baida*, founded by Manfred Chiaramonte in 1388 for the Cistercians, but now occupied by Franciscan Minorites. Here in the 10th cent. lay *Baidhâ*, a Saracenic village which was connected with Palermo by a row of houses. The terrace affords a fine view. In the vicinity is the not easily accessible stalactite cavern of *Quattro Arce*. The village of *Altarello di Baida* contains remains of *Mimnermum*, a place founded by Roger. Farther on, we reach the *Piazza Olivuzza* (Pl. F, G, 1), where the **Villa Serradifalco*, with its beautiful grounds and luxuriant vegetation, is situated. Adjoining it lay the celebrated *Villa Butera*, now *Villa Florio*.

A few paces beyond the *Porta Nuova* (p. 232) we turn to the right into the Via della Colonna Rotta, and after 10 min., beyond the small triangular Piazza Ingastoni, we take the Via Zisa to the left (comp. Pl. D, E, 1; cab 1 fr.), which leads us to the Saracenic château of ***La Zisa**, now the property of the Marchese Sangiovanni (about 1 M. from the gate, and not far from the Piazza Olivuzza already mentioned). The only remains of the old building, which was restored by William I., are a covered fountain with water descending over marble steps under dilapidated honeycombed vaulting, and some vaulting with pigeon-holes on the upper floor. The flat roof affords a very favourite **View of Palermo. (Entrance by No. 29, the adjacent court on the right; custodian ½ fr.) — The large neighbouring orange-gardens are worthy of a visit on account of their luxuriant vegetation (trifling fee). No. 25, to the left of La Zisa, is a good wine-house.

The *Catacombs* outside the Porta Ossuna, discovered in 1785, are of early Christian, or perhaps much more ancient origin.

b. Monte Pellegrino. The Favorita.

DISTANCES. From the Porta S. Giorgio to the foot of Monte Pellegrino 2 M. (one-horse carriage 1½ fr.); thence to the top 1¼ hr. (donkey from the town 2 fr.). From the Porta Macqueda to the Favorita 4½ M. — Enquiry as to the safety of the roads should be made beforehand, but of late this excursion has been considered tolerably free from hazard.

'Monte Pellegrino, an indescribably beautiful mass of rock, consisting of grey limestone of early formation, rises at the N.W. end of the Bay of Palermo. In a cavern in this mountain the remains of *St. Rosalia* (according to tradition, a niece of William II., who while in the bloom of youth had fled hither from motives of piety) were discovered in 1664, and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time St. Rosalia has been the patron saint of the city. Chapels were erected and brilliant festivals instituted in her honour. The devout undertook pilgrimages to the mountain. A pathway supported by buttresses and arches leads to the sacred spot, which far better befits the humility of the saint than the sumptuous festivities which are celebrated to commemorate her retirement from the world.' — GOETHE.

We quit Palermo by the *Porta S. Giorgio* (Pl. E, F, 5, and I, 5, 6). The drive to the foot of the mountain takes less than ½ hr. — On the right, on an eminence by the sea, rises the *Villa Belmonte*, which commands a fine view. The zigzag path ascending the Monte Pellegrino, which is visible from the town, cannot be mistaken. Towards the top it becomes easier. Large herds of cattle, horses, and donkeys graze on the mountain in spring.

The ***Monte Pellegrino** (1958 ft.), the peculiar shape of which renders it easily recognisable from a great distance, is an isolated mass of rock, nearly surrounded on the E. side by the sea, from which it rises abruptly, and on the W. side sloping more gently towards the Conca d'Oro. Down to the 15th cent. the mountain was clothed with underwood. In B.C. 247-41 Hamilcar Barca settled on the mountain with his soldiers and their families in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Eircta*. Under an overhanging rock of the summit of the mountain, accessible from the opposite side, but not without difficulty, is the *Grotto of St. Rosalia*, now converted into a church (dwelling of the 'parroco' on the left). The water which constantly trickles down the sides is collected and carried off in leaden gutters.

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent *Statue of the Saint* by the Florentine Gregorio Tedeschi, with sumptuously gilded robes. 'The head and hands of white marble, if not faultless in style, are at least so natural and pleasing that one can hardly help expecting to see the saint breathe and move.' (GOETHE.)

Beyond the chapel a path leads to the right past some dirty cottages to the *Survey Station* on the summit of the mountain, which commands an admirable *VIEW of the beautiful basin around Palermo. — A path to the left, before the houses are reached, leads in 20 min. to a small temple with a colossal

statue of the saint, the head of which is said to have been struck off by lightning. View hence towards the sea.

Good walkers may now descend by goat-paths towards the S. W. direct to the Favorita; others will prefer to retrace their steps and descend by the same path.

In the Conca d'Oro, at the base of Monte Pellegrino on the S. side, and 4 M. from the Porta Macqueda, is situated the royal château of **La Favorita,** surrounded by numerous villas of the aristocracy of Palermo. (A 'permesso', procurable at the hotels, is necessary for the château itself, but not for the park.) This beautiful country-residence, erected by Ferdinand IV. in the Chinese style, is hung with innumerable little bells, and surrounded by winding walks planted with box.

Travellers interested in agriculture may proceed thence to the *Istituto Agrario*, founded by Carlo Cuttone, Principe di Castelnuovo (p. 239).

c. Bagarīa. Solunto.

Railway to Bagaria (Girgenti line), three trains daily (fares 1 fr. 50, 1 fr. 5, or 75 c.). Station outside the Porta S. Antonino (Pl. A, 4). Travellers starting by the first train may inspect the most interesting points of Solunto and Bagaria, and continue their journey by the next train to Termini (p. 263). — Carriage for the excursion 8-10 fr.

A short distance from the town the railway crosses the *Oreto*, beyond which, to the left below us, we observe the lofty arch of the now abandoned *Ponte dell' Ammiraglio*, constructed in 1113 by the admiral Georgios Antiochenos. Immediately adjoining it are the ruins of the most ancient Norman church in Sicily, *San Giovanni dei Leprosi*, founded by Roger. Here, in B. C. 251, the consul Metellus defeated the Carthaginians, and captured 120 elephants. In the neighbouring bay Duquesne nearly annihilated the united Dutch and Spanish fleets in 1673. In the fertile coast district the Saracens once cultivated the sugar-cane. On the right rises the *Monte Griffone*.

5 M. *Ficarazelli*, 6 M. *Ficarazzi*.

8 M. **Bagarīa,** or *Bagheria*, a country-town with 11,600 inhab., contains groups of palatial villas of Sicilian nobles, now deserted. The *Palazzo Valguarnera* merits a visit for the sake of the magnificent view it commands. The *Villa Butera*, *Villa Palagonia*, and others contain a few fantastic works of art in bad taste.

10 M. *Santa Flavia*. Phœnician tombs, which may be regarded as embryo catacombs, were discovered here in 1864. — (Journey hence to Termini and Lercara, see p. 259.)

Leaving the station, we cross the line to the right, pass through the last house on the left, traverse an olive-garden, and follow a good path leading in $^1/_2$ hr. to the ruins of the Phœnician stronghold of *Soloeis*, or *Soluntum*, afterwards called *Solunto*, and now **Solunto,** situated on the eastmost hill of the promontory of *Catal-*

fano. The period of its destruction, probably by the Saracens, cannot now be determined. The ancient paved causeway, ascending the hill in zigzags, has been brought to light; on each side are houses, among which is the so-called Gymnasium, a court with colonnade of two stories (custodian 1/2-1 fr.). Admirable *view from the summit, the site of an ancient temple of Zeus, where the statue of Zeus now in the museum at Palermo was found. A house with mural paintings here deserves inspection. Towards the E., where the *Tonnara di Solunto* (tunny-fishery, p. 259) is situated, lay the harbour of the town.

Good walkers may descend the steep hill to Bagaria by a direct footpath, and visit the villas there. Thence to the station 1 1/2 M.

Farther up the brook *Bagaria* (the ancient *Eleutherus*), 1 M. to the E. of *Portella di Mare*, once lay a large Phœnician town, afterwards a Saracenic stronghold, called *Kasr-Sûd*, now the village of *Cannita*. The Græco-Phœnician sarcophagi of the museum of Palermo were found here.

d. S. Maria di Gesù.

Distance from the Porta S. Antonino 2 1/2 M.: one-horse carriage 2 1/2 fr.

Leaving Palermo by the Porta S. Antonino, we follow the *Via Oreto* (Pl. A, 3, 4), which leads between houses for some distance. After 3/4 M. the road describes a sharp curve to the right, while walkers may proceed straight on in the same direction.

***S. Maria di Gesù** (163 ft. above the sea), formerly a Minorite monastery, and now a barrack, commands one of the finest views of Palermo, with the Monte Pellegrino in the background, and is a favourite point with artists and photographers. The cemetery of the monastery, now enlarged, contains the burial-places of many Palermo families, and is traversed by the road. Above it we open an iron gate on the left in order to ascend to the dilapidated loggia of a conspicuous chapel, which is the finest point of view.

In the Monte Griffone, not far from S. Maria di Gesù, is the *Grotta de' Giganti*, containing fossil bones.

On the way back to Palermo, to the right of the road, are the remains of the Saracenic-Norman château of *La Favara*, now *Mare Dolce*, the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages, and where Frederick II. held his court. To the left, as we approach the town, extends the *Campo di S. Spirito*, the old cemetery, laid out in 1782. (The new cemetery lies on the N. side of M. Pellegrino.) In 1173 Walter of the Mill founded a Cistercian monastery here, and near it, on 31st March, 1282, began the massacre of the Sicilian Vespers, during which the bell of S. Giovanni degli Eremiti was tolled.

From Palermo an excursion may be made by steamboat (on two Sundays of each month, fare 7 1/2 fr.) to the island of **Ustica**, 37 1/2 M. distant, and 10 M. in circumference. Its principal mountains are the *Falconiera* on the E. and the *Quadriga di Mezzo* (3411 ft.) to the W. The island was colonised by the Phœnicians in ancient times, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. As lately as 1762 the whole population was murdered or carried off by pirates. The number of inhab. is now 2231. The caverns here are interesting to geologists. Fossil conchylia are also found in the island.

26. From Palermo to Segesta, Castelvetrano, and Selinunto.

This is the direct route to the ruins of Segesta and Selinunto. 1st Day: To Calatafimi (40 M.). 2nd Day: To Segesta, 4 M. from Calatafimi, and back; then to Castelvetrano (27 M.). 3rd Day: To Selinunto, and beyond it, see R. 27. — The DILIGENCE leaving Palermo at 4 p. m. arrives at Calatafimi at 3. 30 a. m., where it corresponds with another to Castelvetrano, which is reached in 4-5 hrs. (To Trapani, see p. 251.) In the reverse direction: departure from Castelvetrano 12 noon; arrival at Calatafimi 4 p. m.; departure thence 10.30 p. m.; arrival at Palermo 9 a. m. — For a carriage with three horses from Palermo to Castelvetrano and Selinunto the charge is 70 fr. and a gratuity. The excursion to Segesta alone in a hired carriage takes nearly three days (about 60 fr. and fee), as the direct road from Alcamo to Segesta is generally unsafe.

With the aid of the steamer, the excursion to Segesta and Trapani may be arranged thus: — 1st Day, to Calatafimi; 2nd Day, to Segesta, and by diligence to Trapani; 3rd Day, to Monte S. Giuliano; 4th Day, by steamer from Trapani back to Palermo. Or in the reverse direction, by steamboat to Trapani and back to Palermo by diligence.

The STEAMERS of the *Florio Co.* leave Palermo on Saturdays at or after 9 a. m., and arrive at *Trapani* about 3. 30 p. m.; they start again at midnight and touch alternately at *Marsala* and at *Mazzara;* then on every trip at *Sciacca*, Sund. 10 a. m.; *Girgenti*, Sund. 2 p. m.; *Licata*, Sund. 6 p. m.; and *Terranova*, Mond. 5 a. m.; arrival at *Syracuse* Mond 6 p. m. — In the reverse direction: departure from Syracuse, Tues. 8 p. m.; arrival at *Licata*, Wed. 5 a. m.; at *Girgenti*, Wed. 7. 30 a. m.: at *Sciacca*, Wed. 4 p. m.: at *Mazzara*, Thurs. 5 a. m., or at *Marsala;* at *Trapani*, Thurs. 10 a. m.; at *Palermo*, Thurs. evening. As, however, the S. coast of Sicily is difficult to navigate, the punctuality of the steamers cannot be depended on.

From Palermo to **Monreale**, 4½ M., see pp. 240, 241. After another hour's drive the ascent becomes more rapid. At the point where the road turns to the W. we enjoy a beautiful retrospective view of Palermo and the valley of the Oreto, beyond which lie the Lipari Islands in the distance. Farther on we enter a small basin, and in 2¼ hrs. from Monreale we reach the culminating point of the road, beyond which we descend through a bleak rocky valley, with a view of the fertile plain of Partinico and Alcamo and of the mountains of the peninsula of S. Vito.

15½ M. *Borghetto*, a town with 6000 inhab., lies in a richly cultivated district. The Duc d' Aumale possesses large and admirably managed estates in this neighbourhood.

17½ M. *Partinico* (Locanda della Bambina), a country-town with 20,000 inhab., where the escort usually leaves the diligence, the country beyond this point being considered safe.

Beyond the mountain-chain which towers to the N. of Partinico (*Mte. Belvedere* and *Mte. Orso*), not far from the sea, is situated *Carini*, once the free Sicanian town of *Hyccara*, whence in 415 the Athenians are said to have carried off the afterwards so celebrated courtezan Lais, then a girl of 12 years.

Beyond Partinico the road passes the dreary village of *Valguarnera*. The conical mountain to the left, adjoining *M. Mitro* (3546 ft.), is the *Pizzo di Marabella*. The road then traverses several deep ravines.

30 M. **Alcamo** (*Albergo Italiano*, in a side-street, opposite the cathedral; *Locanda della Fortuna;* both tolerable; **Café* opposite the post-office), a town of Arabian origin, with 21,000 inhab. (853 ft. above the sea-level). In 1223, after an insurrection, Frederick II. substituted a Christian for the Saracenic population, but the town still has a somewhat Oriental appearance. Above it rises the *Mte. Bonifato*, or *della Madonna dell' Autu (Alto;* 2713 ft.), whence a magnificent prospect of the *Bay of Castellamare* is obtained. The house pointed out here as that of *Ciullo d'Alcamo*, the earliest Sicilian poet (13th cent.), is of much later origin.

From Alcamo the road descends into the valley of the *Fiume Freddo*, the ancient *Crimissus*, on the upper part of which, in B.C. 340, Timoleon with 11,000 men defeated 70,000 Carthaginians who were crossing the river.

On the left bank of the river, not far from its mouth, lies *Castellamare* (11,300 inhab.), which gives its name to the bay between the promontory of S. Vito on the W. and that of Rama on the E. It was once the seaport of Segesta, and now carries on a considerable trade.

The road now ascends from the Fiume Freddo to —

40 M. **Calatafimi** (*Locanda di Matteo*, poor; *Albergo Garibaldi alla Piazza Maggiore;* bargaining necessary at both), a town with 9400 inhabitants. If we ascend the principal street, a good footpath diverging to the right beyond the town will lead us to the top of the hill occupied by the *Castle*. Fine *view hence of the temple, the town below, and the extensive mountainous landscape in the environs.

From Calatafimi to Segesta, a ride of $1\frac{1}{4}$ hr.

The whole excursion takes 4-5 hrs.; mule or donkey 4-5 fr. — The road is good, but very steep towards the end. Good water and sometimes tolerable wine may be procured from the custodian near the temple.

The best route is by the Castellamare road, descending a beautiful, well-watered valley. Beyond a mill, at a point $1\frac{1}{2}$ M. from Castellamare, we diverge by a narrow road to the left. We cross the fiumara, and ride in the direction of the custodian's house on the hill. We may now ascend the Monte Barbaro, visit the theatre, and descend to the temple, among the columns of which we rest for luncheon.

Segesta, originally *Egesta*, one of the most ancient towns in the island, was not of Greek origin, and though completely Hellenised after the lapse of centuries, it was incessantly engaged in war with its Greek neighbours.

The Greeks entertained the unfounded opinion that the Egestans were descended from the Trojans, who settled here near the warm springs of the *Scamander (Fiume Gaggera)*, and had combined with the Elymi so as to form a distinct people. During the Roman period the tradition accordingly arose that the town was founded by Æneas. The ancient town experienced the most disastrous vicissitudes. Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid, and after the

defeat of the latter at Syracuse, they surrendered to the Carthaginians, who destroyed Selinus and Egesta also. After that period the temple remained uncompleted. The town, however, recovered, and hoped to throw off the Carthaginian yoke by seeking the co-operation of Agathocles; but the tyrant on his return from an expedition against Carthage massacred the ill-fated inhabitants on the banks of the Scamander in order to appropriate their treasures, whilst others were sold as slaves. The town was then named Dicæopolis. During the First Punic War the inhabitants allied themselves with the Romans and changed the name of their town from the ill-omened Egesta (egestas) to Segesta. The Romans, out of veneration for the ancient Trojan traditions, accorded them some assistance. Verres despoiled the town of the bronze statue of Demeter, which had once been carried off by the Carthaginians and restored by Scipio Africanus. The ruins still in existence are the following: —

The **Temple, situated on a hill outside the town (904 ft.), is a peripteros-hexastylos of thirty-six columns, but was never completed. The columns are therefore unfluted, the steps of the basement unfinished, and the cella not begun. In other respects it is one of the best preserved Doric temples in Sicily, and its simple but majestic outlines in this desolate spot are profoundly impressive. Length, including the steps, 200, width 85 ft., height of columns with capitals 29 ft. and thickness 6 ft., intercolumnia 8 ft. in width. As the architraves were beginning to give way, they were secured where necessary with iron rods in 1865.

The town itself lay on the *M. Barbaro*. The interesting *Theatre commands a beautiful view. Before us, beyond the stage, rises *M. Inice* (3491 ft.), more to the left is the *M. Sparagio* (3704 ft.), to the right is the so-called *Bosco di Calatafimi*, and lower down the valley of the Scamander (Gággera) are the remains of the *Thermae Segestanae*, supplied by four different warm springs which the road to Alcamo passes. The diameter of the theatre, which is hewn in the rock, is 205 ft., that of the stage 90 ft., and of the orchestra 53 ft. The seats are divided into seven *cunei*, and separated by a *praecinctio*. The twentieth row from the 'præcinctio' is furnished with backs. A few remains of houses with Roman and Greek mosaic pavements have recently been excavated.

The temple commands a distant view of the field, indicated by crosses, where Garibaldi gained the victory of 15th May, 1860. A monument is to be erected on the spot.

From Calatafimi to Castelvetrano, 25 M. The route is monotonous and historically uninteresting.

44 M. *Vita*. 48½ M. *Salemi*, a town with 14,100 inhab., commanded by a ruined castle. The scenery improves near —

59½ M. **Castelvetrano** (623 ft.), Sicil. *Casteddu Vetranu* (*Locanda della Pantera*, tolerable, charges according to bargain; **Caffè* and *Trattoria di Selinunto*, in the Piazza), a provincial town, with 20,000 inhab. who are hereditary tenants of the fertile district around the town, the property of the dukes of Monteleone (of the family of Aragona-Pignatelli). The campanile of the

church adjoining the Palazzo Monteleone affords the best panorama of the surrounding plain. The church of *S. Giovanni* contains a statue of John the Baptist by *Gagini*.

From Castelvetrano to Selinunto, 7½ M. (a new road). A ride of 2½ hrs. (Mule there and back 2 fr., and an additional sum for food and gratuity.) — A custodian is generally to be found at the Acropolis (previous enquiry may be made at Castelvetrano) but his services may well be dispensed with. A supply of refreshments should be taken for the journey.

Architects or others intending to make a prolonged stay at Selinunto may obtain accommodation at the country house near the 'Pileri dei Giganti', by permission of Don Giovanni Viviani at Castelvetrano, the superintendent of Selinunto. An introduction by Cav. Cavallari, the director of the excavations at Palermo, is also desirable.

We follow the Sciacca road, and then diverge to the right to the ruined temples of the *Neapolis* on the E. hill. In order to reach the Acropolis, we may either cross the valley, which is marshy after rain, in a straight direction or cross the sand-bank as near the sea as possible.

****Selinus,** among whose ruins are the grandest ancient temples in Europe, was founded in 650 or 628 by colonists from Megara Hyblæa under Pammilus, and was the most western settlement of the Hellenes in Sicily. On an eminence by the sea, 100 ft. in height, to the E. of the river *Selinus (Madiuni)*, Pammilus erected the Acropolis, behind which, more inland, he placed the town itself. On the opposite hill, separated by a marshy valley *(Gorgo di Cotone)*, the credit of having drained which is said to be due to the philosopher Empedocles, the Neapolis was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples of the latter when Hannibal Gisgon destroyed the town in 409. The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians, and afterwards the Carthaginians, a pretext for interfering in the affairs of Sicily. Hannibal attacked the town with 100,000 men. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa as captives; 2600 only effected their escape to Acragas. From that blow Selinus never recovered. Hermocrates, the exiled Syracusan patriot, founded a colony here in 407, but under the Carthaginian supremacy it never attained to prosperity, and in the First Punic War it was finally destroyed. Since that period it has remained deserted, as the district is unhealthy in summer. The temples alone were not entirely abandoned, for in the early Christian period cells were formed between the buttresses and occupied as dwellings. The Mohammedans called the place *Rahl-el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. It cannot now be ascertained when the columns were overthrown. The temple G

only appears to have been destroyed by human agency; the ruin of the others was probably caused by an earthquake. The sculptures found here belonging to the temples are now in the museum at Palermo (p. 237).

On the W. hill lie the ruins of four temples, which in the direction from S. to N. (according to Serradifalco) we shall designate by the letters A, B, C, D, and the three on the E. hill, also from S. to N., by the letters E, F, and G. The measurements are given approximately in English feet.

	A.	B.	C.	D.	E.	F.	G.
Length of temple including steps	129	33	231	190	229	216	372
Width of temple including steps	57	19	85	91	90	92	175
Height of columns with capitals .	—	—	29	—	33	30	57
Diameter of columns	$3\frac{3}{4}$	—	13	$2\frac{3}{4}$	4	$2\frac{2}{3}$	$10\frac{3}{4}$
Height of entablature (trabeazione)	9	—	$12\frac{1}{3}$	$12\frac{1}{2}$	15	$15\frac{1}{3}$	19
Intercolumnia	5	—	$7\frac{1}{2}$ / $6\frac{3}{4}$	$8\frac{1}{2}$	$7\frac{3}{4}$	$8\frac{1}{2}$	$10\frac{3}{4}$
Length of cella	91	—	131	118	165	125	272
Width of cella	28	—	34	28	47	27	76

A. Peripteros-hexastylos, 14 columns on each side, 2 in the pronaos, 2 in the posticum, and 2 pilasters.

B. A small structure, ascribed to Hermocrates.

C. Hexastylos-peripteros, with 17 columns on each side. The Metopæ 1, 2, and 3 in the museum at Palermo were found here. This temple was the most important of those on the Acropolis. In front of it terminates the Via Sacra which ascends the mountain, the gateway of which may still be traced. Part of the ruined wall, however, appears to have been constructed at a later date (probably 407) with stones from the temples.

D. Hexastylos-peripteros, with 15 columns on each side. Here the Metopæ 6-10, 3 in the pronaos, and 2 in the posticum, were found by Cavallari in 1831.

F. Hexastylos-peripteros, with 14 columns and double porticus. The objectless re-erection of one of the columns has lately been begun at an enormous expense.

G. Octastylos-pseudodipteros-hypæthros, with 17 columns and double porticus, uncompleted.

C was probably the oldest, G the most recent temple. It is unknown to what deities they were dedicated; but E appears to have been sacred to Hera from an inscription found in it in 1865 (beside the altar discovered there). G, on account of its size, was formerly attributed to Zeus Olympius, but an inscription recently found here appears to assign it to Apollo.

The foundation walls of another temple were discovered to the W. of the Acropolis in the autumn of 1874. Remains of ancient town-walls and other structures are also seen towards the N.

27. From Palermo to Segesta, Trapani, Marsala, and Castelvetrano.

Four days: 1st. Calatafimi; 2nd. Segesta, and thence to Trapani, 23 M.; 3rd. Ascent of Monte S. Giuliano, 6-7 hrs. there and back, and then from Trapani to Marsala, 19½ M.; 4th. By Mazzara to Castelvetrano, 22½ M.

The DILIGENCE which leaves Palermo at 4 p. m. and reaches Calatafimi at 3. 30 a.m. (see p. 246), reaches Trapani at 9 a.m.. Mazzara at 6 p.m., and Castelvetrano at 9 p.m. — In the reverse direction: departure from Castelvetrano 6. 30 a.m.; arrival at Mazzara 9. 30 a.m., at Marsala at noon, at Trapani 5. 30 or 6 p.m., at Calatafimi 10. 30 p.m., at Palermo 9 a.m.

The STEAMER which plies weekly to and from Syracuse touches regularly at Trapani, and at Marsala and Mazzara alternately (comp. p. 246). A three-horse carriage for the whole journey may be hired for 100-110 fr., and 5-10 fr. gratuity.

The inhabitants of the W. coast of Sicily are generally very civil, and bargaining at the inns is seldom necessary as it is elsewhere.

From Palermo to Calatafimi and Segesta, see R. 26. Farther on, the country is very hilly. Halfway between Calatafimi and Trapani stands the solitary inn of —

12 M. *Colonnetta*, or *Canalotti*. A little beyond it we cross a range of hills and obtain a fine view of the Monte S. Giuliano (p. 252) and the Ægadian Islands. Skirting the base of Mte. S. Giuliano, and passing extensive saltworks, we next reach —

23 M. **Trapani.** — *LEON D'ORO, near the gate, in the Strada Nuova, R. 1 fr., dinner not supplied; *CINQUE TORRI, Largo S. Niccolò, with a good restaurant. — *Giardinetto* and *Caffè Roma* are good restaurants.

Mules and Donkeys for the Monte S. Giuliano are to be found near the gate, in the first street on the right (2-2½ fr., boy ½-1 fr.). — *Carriage* with three horses to the Mte. S. Giuliano 25-30 fr.

Coral and alabaster work is a speciality of Trapani.

Trapani, the ancient *Drepanon* (from *drepana*, a sickle), so-called from the form of the peninsula, a town with 36,000 inhab., lies at the N.W. extremity of Sicily, and is the seat of a prefect and a bishop. The harbour is good, and the trade of the place not inconsiderable.

In ancient times it was the seaport of Eryx (Mte. S. Giuliano), but was converted into a fortress by Hamilcar Barca about the year 260, and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepana was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Columbara). On this occasion the Carthaginian fleet, laden with stores, on its route from Maretimo to Favignana, was destroyed in March 241, in sight of the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered as a royal residence. In the Æneid, Anchises is represented as having died here, and Æneas as having instituted games to his father's memory. The island described as the goal in the boat-race is now called *Asinello*. Another tradition is that John of Procida formed the conspiracy against Charles of Anjou on the *Scoglio del Mal Consiglio*. It is, however,

an historical fact that Peter of Arragon, touching here on 30th Aug. 1282, on his return from Africa with his fleet, was welcomed as a deliverer.

Save a few mediæval structures, Trapani contains nothing attractive. The public *Library* was founded by Ferdelli, a Neapolitan minister of war, a native of the place. The *Lyceum*, to the right in the Corso, contains a natural history collection and a picture-gallery (1/2 fr.). The *Cattedrale S. Lorenzo*, on the right side of the Corso, possesses a Crucifixion by *Van Dyck* (4th chapel on the right), freely retouched.

Pleasant walk to the *Torre de' Legni*, 1/2 M. (inclining to the right) from the gate next the sea, at the end of the Corso.

The *Excursion to Monte S. Giuliano, which is very attractive, occupies fully half-a-day. The traveller had better ride or walk (2 1/2 hrs.; donkeys and carriages, see p. 251). The road traverses the plain we have already crossed on our way to Trapani, which Virgil makes the scene of the games instituted by Æneas. The modern water-conduit supplies the town. On the right is the church of the celebrated *Madonna di Trapani*, erected in 1332. Here the road diverges, and pedestrians may ascend from it to the left by a steep footpath. The precipitous slopes are beautifully wooded at places. Midway is the small but fertile *Piano dei Cappuccini*, to the right of which is the rock *Petrale*, and to the left *La Cintaria*.

***Monte San Giuliano,** the *Eryx* of antiquity, is an isolated mountain, 2464 ft. in height. On its summit is situated a town which is rapidly falling to decay. The number of inhabitants (6143 at the last census) is speedily decreasing owing to the frequent migrations which take place to the plain at the foot of the mountain. At the entrance of the town stands the *Cathedral*, the campanile of which affords a fine view. The interior, restored in 1865, contains an ancient fountain-enclosure of almost transparent marble. We ascend through the town to the ivy-clad *Castle* (two towers of which are now used as a prison; door-keeper 30 c.). The rugged rock on which it stands commands a noble prospect of the land and sea. To the W. at our feet lies Trapani, and beyond it are the Ægadian Islands: Maritimo (ancient Hiera; with the Monte Falcone, 2244 ft.), the most distant; to the left, nearer us, Favignana (Ægusa, 1069 ft.); on the right Levanzo (Phorbantia); all of which belonged to the Genoese family of the Pallavicini from the middle of the 17th cent. till 1874, when they were purchased by Sign. Florio of Palermo. Towards the S. stretches the fertile plain of the coast, with Paceco (p. 253); in the background is Marsala. Towards the E. tower the mountains of S. Vito (from W. to E. Sparagio, Laccie, Saughe, Santa Bannaba, Rocca, and Corvo), and the conical peninsula of Cofano

extends into the sea, which bounds three sides of the mountain. In winter Cape Bon in Africa is occasionally, and the island of Pantellaria (see below) frequently visible. In spring the whole district at our feet is clothed with the most luxuriant verdure.

On the summit once stood the shrine of *Venus Erycina*, a deity worshipped by all the people of the Mediterranean. The same spot had previously been the site of a temple of Astarte, erected by Phœnician settlers, on whose altar no blood was permitted to flow. Melkarth was also worshipped here; the Greeks therefore believed the temple to have been founded by Hercules, and Dorieus, brother of Leonidas of Sparta, undertook, as a Heraclides, an expedition to conquer this district, but was defeated and slain by the Phœnicians and Egestans. During the First Punic War Hamilcar Barca surprised the town and besieged the temple, which was bravely defended by the Celtic mercenaries in behalf of Rome, but at the same time plundered by them. The Romans restored it, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily (for Eryx, it was said, had also been founded by Æneas!). According to some the temple was founded by Dædalus, and Eryx by a son of Venus and Butes. The present name is derived from the tradition, that, when the town was besieged by King Roger, he beheld St. Julian putting the Saracens to flight.

The only remains of the temple of Venus are the foundations within the precincts of the castle, the so-called Ponte del Diavolo, and the 'Fountain of Venus' in the castle-garden, an ancient reservoir, 4 yds. in width, and 8 yds. in length. Of the walls of the sacred city of Venus considerable portions still exist beneath the present wall, between the gates of Trapani and La Spada, consisting of huge blocks in courses of equal height. The wall was defended by eleven towers at unequal intervals. The entrance to the town was obviously between the Monte di Quartiere and the Porta la Spada, where in the interior of the town the walls of the approach can be traced towards the right. These walls are unquestionably of very great antiquity, although it cannot now be ascertained by what nation they were erected. The town itself, of which Hamilcar Barca once took possession, lay lower down on the table-land to the W., immediately above Trapani, but no trace of it now exists.

A sailing-boat belonging to the Florio Co. starts from Trapani once weekly (Sat., 5 p. m.; returning on Tues. 9 p. m.) for **Pantellaria**, an island of volcanic origin, 30 M. in circumference, and 58 sq. M. in area, situated 94 M. to the S.W., or more than halfway to the African coast. The extinct crater in the interior of the island rises nearly 2000 ft. above the sea. Numerous hot mineral springs still afford evidence of slumbering volcanic agency. The inhabitants, 7000 in number, speak a peculiar dialect compounded of Arabic and Italian, and carry on a considerable trade with the excellent figs, raisins, capers, and other products of their island. Pantellaria was the *Cossyra* of antiquity. It was occupied by the Phœnicians at an early period. The principal village, with 2500 inhab., lies on the N.W. side of the island. The citadel contains an Italian penal colony.

FROM TRAPANI TO MARSALA, 19½ M. The road traverses a beautiful and richly cultivated plain adjoining the coast. 2½ M. *La Xitta*. 27 M. *Paceco*, founded in 1609, is famed for its cucumbers and melons. Beyond it we cross the *Birgi*, the ancient *Acithis*. Here, in the plain of *Falconari*, Frederick II. of Sicily

routed the united French and Neapolitan armies, and took Philip of Anjou prisoner, on 1st Dec. 1299. This was the greatest of the battles which took place during the wars after the Sicilian Vespers. To the right is *Lo Stagnone*, a shallow bay, with the islands of *Borrone*, *Isola Longa*, and nearer the coast the *Isola S. Pantalēo*. — (In fine weather a very pleasant trip may be made by water from Trapani by the Isola S. Pantalēo to Marsala; boat with two rowers 10-15 fr.; supply of provisions necessary.)

42½ M. **Marsāla** (*Locanda del Leone*, near the cathedral, dirty; *Trinacria*, tolerable; *Trattoria of *Francesco Porcelli*, at the post-office, near the Porta Garibaldi; **Caffè Lilibeo*, opposite the cathedral) is an important commercial town with 34,200 inhab., well known for the Marsala wine which is manufactured here from Sicilian wines and spirit. The principal firms are *Ingham*, *Florio*, and *Woodhouse*, who kindly admit visitors to see their extensive and interesting establishments, situated on the shore to the S. of the town. Garibaldi with 1007 men, transported by the 'Piemonte' and 'Lombardo', landed here on 11th May, 1860, and began his famous progress through the island, which terminated in a few weeks with the overthrow of the Bourbon supremacy in Sicily. The town, a modern place, contains nothing noteworthy, except perhaps the cathedral and the harbour. The Municipio (last door on the right) contains an antique animal-group from Motya, a tiger devouring a bull.

Marsala occupies the site of the ancient *Lilybaeum*, a fragment of the town-wall of which is preserved near the Porta di Trapani. Other relics are the harbour to the N., where the salt-works are now situated, and a few fragments of houses and walls on the coast of *Capo Boeo* (or *Lilibeo*), the most western point of Sicily and the nearest to Africa. In the centre of a field on the promontory stands the church of *S. Giovanni Battista*, with a subterranean spring in the *Grotta della Sibilla (Cumana)*. The sibyl is said to have proclaimed her oracles through the medium of the water, which is still an object of superstitious veneration.

Lilybæum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 276, after which he quitted the island. In 249-41 the Romans in vain endeavoured to reduce it during one of the most remarkable sieges on record. Under the Roman supremacy Lilybæum was a very handsome city ('splendidissima civitas'), and the seat of government for half the island of Sicily. From this point the Roman expeditions against Africa, and in modern times those of John of Austria, were undertaken. The present name of the town is of Saracenic origin, *Marsa-Ali*, harbour of Ali. Charles V. caused stones to be sunk at the entrance to the harbour, with a view to deprive the barbarians of one of their favourite haunts.

On the small island of **S. Pantaleo**, situated in the shallow '*Stagnone*' near the coast about 6 M. to the N. of Marsala (boat thither from Marsala 4 fr.), was anciently situated the Carthaginian emporium of **Motya**.

The foundations of old walls round the island, and remains of the gates, especially on the side next the land, with which the island was connected by an embankment, are still traceable. The latter still exists under water, and is used by the natives as a track for their waggons. In B.C. 397 the town was besieged and destroyed by Dionysius with 80,000 men and 6000 vessels, and the Carthaginian admiral Himilco totally routed. It was with a view to repair this loss that the Carthaginians founded Lilybæum.

The road from Marsala to Mazzara, 11 M., traverses admirably cultivated land, covered with vineyards, plantations of figs and almonds, and farther on with orange gardens. For the greater part of the way it is bordered with the low fan-palm (Chamærops humilis; Sicil. giumarre).

53½ M. **Mazzāra** (*Locanda Garibaldi*, beyond the river; *Locanda di Mazzara*, inferior, but tolerable; *Albergo Centrale*, close to the old castle, with *trattoria; **Café* near the Piazza del Duomo), a town with 12,200 inhab., the residence of a bishop with a revenue of 200,000 fr., is surrounded by a quadrangular wall about 36 ft. in height, which is defended in the characteristic Italian style with square towers rising from it at intervals. It was originally a colony of the Selinuntians, but, like the mother city, was destroyed by Hannibal Gisgon in B.C. 409. In 807, the Arabs landed at *Râs el-Belât (Punta di Granitola)*, to the S. of Mazzara, with the intention of conquering the island, part of which was called *Val di Mazzara* down to 1817. The ruined *Castle* at the S.W. angle of the town-wall was erected by Count Roger in 1072, who also founded the *Cathedral*, which contains three ancient sarcophagi (Battle of the Amazons; Wild Boar Hunt; Rape of Persephone, freely restored), and a Transfiguration over the high altar by Gagini. On the river *Mazarus* farther up, into the estuary of which the tide penetrates for a considerable distance, are situated grottoes in which the 'beati Pauli' (Pauliciani) once celebrated their services. The mansion of the Conte *Burgio*, at the W. corner of the Piazza del Duomo, and the *Archiepiscopal Palace* opposite the cathedral contain several fine large Oriental porcelain vases. Pleasant walk on the Marina.

Beyond Mazzara the road crosses the river *Arena*, and gradually ascends to (61 M.) *Campobello*, where we alight in order to visit (in 1 hr.) the **Rocca di Cusa*, or quarries of Selinunto, situated to the right. The path is bad, but cannot be missed. It passes by the *Baglio* (wine-depôt) of Messrs. Ingham and Florio, to the right of the road. On the left side of the path lies a monolith, 10 ft. in diameter, once destined to form part of a column, and supposed to have rolled down from the quarries on the right about the year B.C. 409. The principal quarries are on the right. The places are distinctly seen where the masses of rock destined for the columns of temple G at Selinus (p. 250) were hewn cylindrically out of the strata. After a portion had been detached from the rock at the sides, it was loosened by means of wedges driven in the direction of the cleavage of the strata. The spaces

between the monoliths and the solid rock are so considerable as almost to lead to the belief that machines were used in the operation. The blocks appear to have been conveyed from the spot on rollers or tramways.

65 M. *Castelvetrano*, see p. 248.

From Mazzara to Selinunto (15 M.; a ride of 6½ hrs.; mule 6-7 fr.). Those who intend to take this direct route should procure a trustworthy guide, as the way is difficult to find. It also first leads to Campobello, where the quarries of Selinunto may be visited (see above). If the traveller starts early and is prepared for a long ride, he may proceed to Sciacca (6½ hrs. more) on the same day, but he will probably prefer to spend the night at Castelvetrano (3 hrs.), or to return to Mazzara, and to pursue his journey thence by diligence or steamboat.

28. From Castelvetrano (Selinunto) to Girgenti.

About 63 M. No carriage-road yet. The route between *Selinunto* and *Sciacca* (28 M.) must therefore be made on horseback. From Sciacca to *Girgenti* by sailing-boat in 4 hrs. when the wind is favourable (return-boats sometimes to be met with at a reduced fare), a shorter, pleasanter, and cheaper journey than the land route. The latter is a fatiguing ride of 39 M. to Girgenti, as no tolerable quarters for the night are to be found on the way. The route is very attractive at places, but has lately been considered unsafe. For 3 mules with 3 attendants from Castelvetrano to Sciacca 30 fr. were recently paid; and for 3 mules with one attendant from Sciacca to Girgenti 45 fr. A boat may also often be found at Selinunto to convey travellers to Sciacca (8 fr.). The Syracuse steamboat touches at Sciacca weekly (Sunday forenoon; landing or embarcation 1 fr.), a pleasant means of conveyance to Girgenti if it should happen to suit the traveller's convenience.

If Castelvetrano be quitted early, it is possible to ride in one day by the ruins of Selinus to Sciacca (28 M.; by the direct route from Castelvetrano about 24 M.). From the Acropolis we again cross to the Neapolis, traverse wheat-fields and vineyards, and reach the *Fiume Belici* (ancient *Hypsas*), which we cross at a ford. The route then lies partly across the sand of the coast, partly through poorly cultivated land, to Sciacca. The town of *Menfrici* (Sicil. Menfi; 397 ft.), with 9500 inhab., lies a few miles to the left. The stones for the Metopæ of Selinus appear to have been quarried near this town.

Sciacca (*La Pace*, clean; *Caffè d'Italia*), with 19,200 inhab., situated on an abrupt eminence (262 ft.) on the coast, occupies the site of the *Thermæ Selinuntinae* of antiquity. Tommaso Fazello (d. 1570), the father of Sicilian history, was born here. For the sake, it is said, of acquiring an illustrious countryman, he describes Agathocles, the tyrant of Syracuse, who was born at Thermæ Himerenses (Termini), as a native of Sciacca. In the middle ages the town was a place of some importance, being a royal and not merely a baronial borough. Powerful nobles, however, also resided here, the ruins of whose castles are still to be seen in the town; the most extensive of these are on the E. side of the town-wall. Here rise the ruins of the castles of the

Luna and Perollo families, whose feuds, the so-called Casi di Sciacca, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediæval Sicily. The *Cathedral* was founded by Julietta, the daughter of Roger I. The finest view is afforded by the tower of *S. Michele*. The *Casa Starepinto* and *Casa Triolo* are interesting specimens of mediæval architecture. The spacious modern palace, with a beautiful garden, at the E. gate, is the property of the Marchese *San Giacomo*.

Monte S. Calogero (1279 ft.), an isolated cone, 3 M. to the E. of Sciacca, deserves a visit on account of the remarkable vapour-baths situated there. In the valley between Sciacca and the mountain are the sources of the hot sulphur (133° Fahr.) and salt (88°) springs, which attract numerous patients in summer. The foundation of the vapour-baths (*Le Stufe;* temperature varying from 92° to 104°) was attributed to Dædalus, and the mountain called in ancient times *Mons Chronios*. The grottoes, partially artificial, with unimportant inscriptions, such as the *Grotta Taphano* (*della Diana*) and *delle Pulzelle*, are curious. In the middle ages the discovery of the efficacy of the baths was attributed to S. Calogero (*κάλος-γέρων*), and most of the baths in Sicily are accordingly named after that saint, as in ancient times they were all believed to have been established by Dædalus. The island of Pantellaria is most distinctly visible from the Monte S. Calogero. On 18th July, 1831, a volcanic island (*Isola Ferdinandea*), 4 M. in circumference, with a crater, rose from the sea between Sciacca and Pantellaria, but on 18th Jan., 1832, entirely disappeared. In 1864 symptoms of a submarine eruption were again observed. The sea is now very deep at this point. Not far from it a valuable coral reef was discovered in May, 1875, and it now attracts many hundreds of coral-fishers.

From Palermo to Sciacca by Corleone (about 66 M.). As the road presents few objects of interest, either in a natural or historical point of view, the following slight sketch will suffice. Palermo is quitted by the Porta Nuova, the Largo dell' Indipendenza is crossed, and the Strada Pisani followed, which leads to the Lunatic Asylum and crosses the *Oreto*. The road then ascends to *Parco*, where William II. once possessed his extensive hunting preserves. The view of Palermo from the height above Parco is one of the finest in Sicily. We next reach *Piano dei Greci* (8½ M.), an Albanian colony, established in 1488. The peculiarities of the language and customs of the town are gradually becoming extinct; the inhabitants are notorious for their predatory propensities. The road then ascends a long and dreary valley. Before us the mountain-ridge of *Busambra* lies in an oblique direction, with the woods of *Cappelliere* towards the E., where the hunting lodge of *Ficuzza* is situated. Another road ascends hither from *Ogliastro*. The road to Corleone descends by numerous windings, after having quitted the height where the ruins of the Saracenic stronghold *Kalata Busamara* are situated.

Corleone (*Locanda Grande*, in the Piazza, bad), anciently *Korliân*, with 16,900 inhab., is a town of Saracenic origin, where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou.

From Corleone to Chiusa, 13 M., the road leads to the left, skirting the cliffs of *Monte de' Cavalli* and *Monte Barucu*, to *Bisacquino* (9100 inhab.) and (13 M.) *Chiusa* (7000 inhab.), where it divides. The road to the right leads to *Giuliana* and *Sambucca*, a well-built town with 9000 inhab., which under the name of *Rahal Zabuth* belonged to the monastery of Monreale in 1185. Farther on, to the right, are situated *Contessa*, an Albanian settlement, and the ruins of *Entella* on the bank of the *Bellici Sinistro*, 5 M. from Contessa, and accessible from the S.E. only. Entella was a Sicanian town, of which mention is made in the Trojan-Sicilian

myths. In 403 it was taken by surprise by the Campanian mercenary troops of Dionysius I. In consequence of a rebellion of the Saracenic population in 1224, Frederick II. transplanted them to Nocera de' Pagani in Campania. From Sambucca the road proceeds W. to *Sella-Misilibesi*, where it unites with the road from *Partanna* (12,500 inhab.) and *S. Margherita* (7500 inhab.), and then leads E. to *Sciacca* (p. 256).

From Sciacca to Girgenti, about 38 M., a fatiguing ride of 12 hrs. (country unsafe down to 1876). We cross the *Fiume Caltabelotta;* to the left on a precipitous height, on the right bank of the river, 10 M. inland, stands *Caltabelotta*. About 1 M. to the S. of it, on a still higher hill (2428 ft.), now occupied by the church of *S. Maria a Monte Vergine*, lay *Triocala*, celebrated for the siege it sustained in the Second Servile War, B.C. 102. The view thence is one of the finest in Sicily. On the left bank lies the small town of *Ribera*. Farther on, having accomplished more than half the journey, we cross (20½ M.) the river *Platani* (ancient *Halycus*) in order to rest at *Monte Allegro* (miserable locanda), a place consisting of two villages, the older on the hill, now deserted owing to want of water, and the newer lower down. Near the village is a small lake, nearly ½ M. in diameter, impregnated with carbonate of soda.

On the *Capo Bianco* (98 ft.), between the Platani and Monte Allegro, lie the ruins of *Heraclea Minoa*. At first *Macara*, a Sicanian town, stood here; it then became a Cretan and Phœnician settlement (*Rus-Melkarth*), the Greek *Minoa* (where the tomb of *Minos* is still pointed out). It subsequently became a Lacedæmonian colony under Eurykon, successor of Dorieus who was slain at Eryx, and received the name of *Heraclea Minoa*. In 403 it was destroyed by the Carthaginians, but afterwards taken from them by Agathocles and Pyrrhus. During the First Punic War it again became a Carthaginian naval station. When it was finally destroyed is unknown, and very few fragments of it now exist.

Beyond Monte Allegro the bridle-path traverses a dreary tract, partly inland, and partly near the coast. Near *Siculiana* lay the ancient *Ancyra*. After a ride of 15 M. more, we reach —

Porto Empedocle, formerly called *Molo di Girgenti* (miserable trattoria, where a bed may be obtained if necessary), a busy little seaport with 6000 inhab., where the sulphur and corn-exporters of Girgenti have extensive magazines.

Railway to Girgenti (6 M., in ½ hr.; fares 1 fr. 20, 85, or 65 c.). Owing to the ascent, the railway describes several long curves. Two trains a day only. The distance by road is scarcely 4 M.

Girgenti, see p. 260.

29. From Palermo to Girgenti.

Railway from Palermo to *Spina*, 60 M., two through-trains daily in 4¼ hrs. (fares 11 fr., 7 fr. 70, 5 fr. 50 c.), and from *Passofonduto* (viâ *Girgenti*, 14½ M., in 1½ hr.; fares 2 fr. 60, 1 fr. 85, 1 fr. 30 c.) to *Porto Empedocle* (see above). — Diligences in connection with the trains run between Spina and Passofonduto in 3-3½ hrs., but the traveller is not sure of a seat unless he has taken a ticket beforehand at Palermo or

Girgenti. The whole journey from Palermo to Girgenti, or in the reverse direction, can only be accomplished by taking the first train from either place; otherwise a night must be spent at Casteltermini. A supply of provisions for the journey is desirable. (A temporary tramway for this part of the route is projected.)

The railway traverses the fertile plain of the coast (stations *Ficarazzelli* and *Ficarazzi*) to *Bagaria* (p. 244), and runs thence between the sea and the hills, passing through several short tunnels, and generally parallel with the road. 10 M. *S. Flavia.* 11 M. *Casteldaccia.* 13 M. *Altavilla;* the village, on the hill to the right, possesses one of the oldest existing Norman churches, called *La Chiesazza*, founded by Robert Guiscard in 1077. A number of 'tonnare' (apparatus for catching the tunny-fish) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered, or is about to enter the nets, and is a signal for a general onslaught of the fishermen. 19½ M. *Trabia;* then a tunnel, and a bridge over the *Fiume S. Lionardo.*

23 M. **Termini** (*Locanda Minerva*, on the E. slope of the hill; *Locanda della Fenice*, with trattoria, near the town-gate), one of the busiest provincial towns of Sicily, with 19,700 inhab., situated on a promontory, presents a poor appearance to those coming from Palermo. The houses of the nobility are situated on the hill, those of the merchants on the E. side. The maccaroni (pasta) of Termini is considered the best in Sicily.

Termini (*Thermae Himerenses*), probably an ancient Phœnician market, was founded as a town by the Carthaginians in 407, after the destruction of Himera, and maintained by them till 252, when it was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of some importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

The substructions of a Roman building, supposed to have been a curia and baths, have been excavated in the Villa della Città, in the Piano di S. Giovanni, above the town (fine *view), where there are also traces of an amphitheatre. The *Aqua Cornelia*, a Roman aqueduct to the S.E. of the town, was destroyed in 1438. Its remains from *Brucato* downwards merit a visit on account of the remarkable fertility of the surrounding district. A collection of antiquities, including some fine vases, most of them found in the neighbourhood, is preserved at the *Liceo* (keys kept by Sign. S. Ciofalo, the librarian of the institution). The Sindaco, Baron Janelli, also possesses a collection of antiquities. Giuseppe di Giorgi is a vendor of antiques. Termini was the birthplace of Niccolò Palmieri, a distinguished Sicilian political economist and historian, who was interred in the *Chiesa del Monte.* The bath establishment, situated on the E. side of the hill, is well fitted up. Some of the springs are chalybeate, others contain sulphur (106° Fahr.). The baths are extolled by Pindar.

On a rocky slope above the Fiume S. Lionardo, 4 M. from Termini, is the town of *Caccamo* (7200 inhab.; fine view), whence the precipitous

Monte San Calogero (4347 ft.), commanding a noble prospect, may be ascended.

From Termini direct to *Leonforte*, see p. 283.

The train continues to skirt the coast, with the *Monte San Calogero* rising on the right, crosses the *Fiume Torto*, and then turns inland towards the S., following the right bank of the stream.

28 M. *Cerda;* the village lies on the hill to the left; on the right rises the M. Calogero. (High road to Cefalù, see p. 278.) 32 M. *Sciara.* The train crosses the Torto, passes through a tunnel, and then recrosses the stream. 38 M. *Montemaggiore.* The river is again crossed. 44 M. *Roccapalumba.* On a steep hill to the right is situated the town of *Alia*, with 4600 inhab. (High road to S. Caterina, see p. 266.) The train ascends, and crosses the watershed between the Tyrrhenian and African seas.

48 M. *Lercara*, with 9000 inhab., a miserable place of bad reputation, near which are the northernmost sulphur-mines in the island. The train leaves the town on the hill to the right, passes through a tunnel, and enters the valley of the *Platani*, on the left bank of which the station lies. To the right opens the beautiful basin of (53 M.) *Castronuovo*, where coloured marble was extensively quarried in ancient times. The train then crosses to the right bank of the Platani.

55½ M. *Cammarata*, a town with 5000 inhab. The *Pizzo di Cammarata* (5173 ft.) is one of the highest mountains in the island.

60 M. *Spina*, at present the terminus of the railway.

The high road leads to the W. by the loftily situated *Casteltermini* (Locanda of Luigi Livorsi), with 8200 inhab. who are chiefly engaged in agriculture. From this point the traveller may reach Passofonduto in 1½ hr. by crossing the hill on foot or on donkey-back, with a guide.

The hill on the left is the *Pizzo di Sutera* (2687 ft), crowned with a town (3800 inhab.) and a ruined castle. In 869 the Arabs called the town *Sotir*, a name probably akin to Σωτήρ. It is supposed by some to have been the ancient Camicus, where Dædalus built a castle for Cocalus.

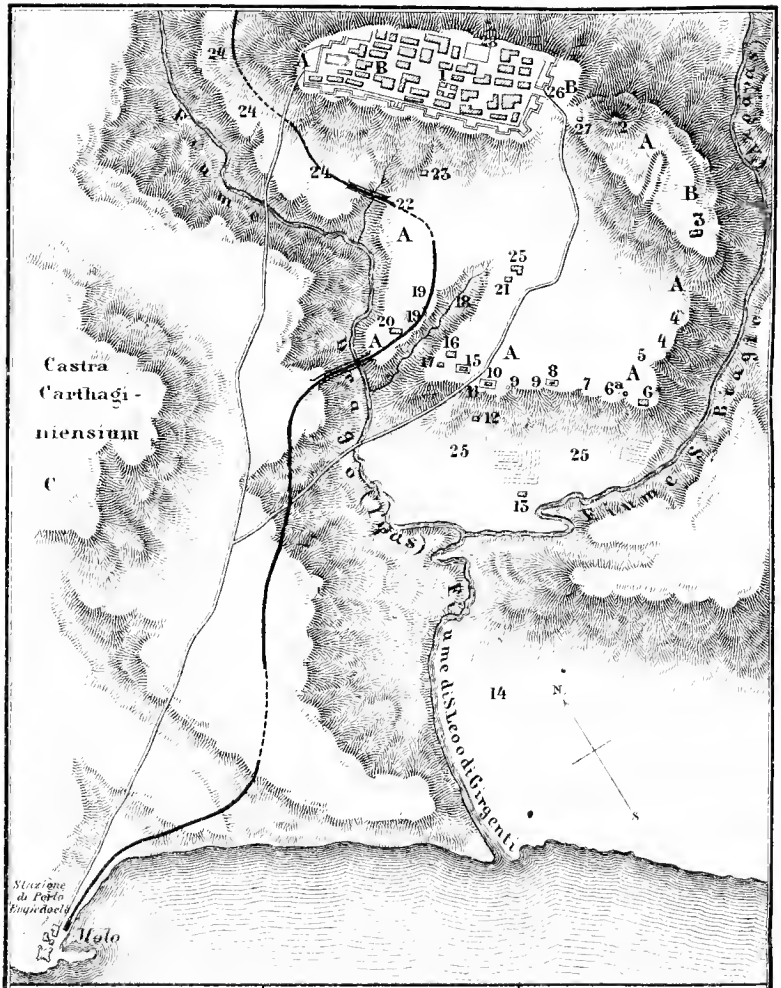
The railway from *Passofonduto* to Girgenti, completed in Oct. 1875, ascends a side-valley of the Platani. 4½ M. *Comitini*, with valuable sulphur-mines, the property of Ignazio Genuardi, of Girgenti, the 'sulphur-king' of Sicily. On a hill, 1½ M. to the W., lies *Aragona*, the property of the Naselli family, with 10,000 inhabitants. 9 M. *Caldare.* The line then describes a long curve round the hill on which Girgenti lies.

Girgenti, see below; omnibus to the town ½ fr.

30. Girgenti.

Hotels. *Albergo Gelia, Via Atenea, R. 1½-3, L. and A. 1¼ fr.; a trattoria on the first floor; *Albergo Empedocle, similar charges; *Albergo Centrale, opposite the Gelia, unpretending, R. 1½, L. and A. ¾ fr., terrace on the roof with view of the sea; Locanda di Napoli, di Roma, and di Venezia.

GIRGENTI.



A *antica città*	6[a] *fonte antico*	17 *un antico monumento (Stoa?)*
B *rocca o cittadella*	7 *le mure meridionali tagliate in gran parte nella rocca*	18 *piscina*
C *il monte Toro*	8 *il tempio della Concordia*	19 *li condotti Feacì*
1 *il tempio di Giove Polico (Santa Maria dei Greci)*	9 *alcuni sepolcri sotterranei*	20 *il tempio di Vulcano*
2 *la rupe Atenea*	10 *il tempio d'Ercole*	21 *l'oratorio di Falaride*
3 *il tempio di Cerere e Proserpina (Chiesa di San Biagio)*	11 *porta aurea*	22 *il ponte dè morti*
4 *linea delle mura orientali costrutte a grandi macigni*	12 *il sepolcro di Terone*	23 *bagni antichi*
5 *ingresso alla città*	13 *il tempio d'Esculapio*	24 *sepolchri antichi*
6 *il tempio di Giunone Lacinia*	14 *sepolchri antichi*	25 *(San Nicola) avanzi di fabbriche*
	15 *il tempio di Giove Olimpico*	26 *porta del ponte*
	16 *il tempio di Castore e di Polluce*	27 *convento di San Vito*
		28 *il Duomo*

Geograph. Anstalt von Wagner & Debes Leipzig

**Trattoria* of *Franc. Paolo Romeres*, Via Atenea.

Michele Pancucci, the custodian of the antiquities, is the best guide to the ruins (5 fr. per day), but unnecessary. Models of the temples are sold by Gerlando Aletto (Piano del Barone).

Railway to Palermo, see p. 260; omnibus to the station in 25 min. (fare 1/2 fr.), starting from the post-office nearly an hour before the departure of each train. — *Diligence* to Caltanissetta, see p. 271. — *Steamboats*, see p. 246.

Disposal of Time. One day and a half suffice for the sights: 1st Day: Monuments outside the town; 2nd Day: Sights in the town in the forenoon; excursion to the Maccaluba, or continuation of journey in the afternoon.

Girgenti, the ancient *Acragas* or *Agrigentum*, with 20,000 inhab., the most richly endowed bishopric in Sicily, is the seat of a prefect, and the military headquarters of the district. It is now provided with water-works, partly constructed from an ancient aqueduct. The four gates are the *Porta del Molo*, *del Ponte*, *Biberia*, and *Panitteri*. The trade of the town is considerable, nearly one-sixth of the Sicilian sulphur being exported from Porto Empedocle, the seaport of Girgenti (p. 258).

Acragas (*Ἀκράγας*), 'the most beautiful city of mortals' according to Pindar, was founded by colonists from Gela in 582. The Dorie settlers, natives of Crete, introduced the worship of Athene of Lindus and also that of Zeus Atabyrius, *i. e.* the Moloch of Mt. Tabor. After having erected a temple to Zeus Polieus, 'the founder of cities', Phalaris usurped the supreme power and ruled from 564 to 549, when he was deposed by the Eumenides Telemachus, and an oligarchy of sixty years now began. Phalaris had sacrificed human victims to Zeus Atabyrius in red-hot bulls of metal, a practice, which, in addition to his tyrannical government, had rendered him odious to the Greeks. In 488 Theron subverted the oligarchy, and extended the dominions of Acragas as far as the N. coast, where he conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera 480 (p. 278), after which he devoted his attention to the improvement of Acragas. The town stood on a hill descending precipitously on the N. side, and sloping gently towards the coast on the S., bounded by the two rivers *Acragas (S. Biagio)* and *Hypsas (Drago)*. It consisted of two parts: the *Acropolis* to the left, where the modern town (1082 ft.) stands, erroneously called *Camicus* by many, and where the temple of Zeus Polieus stood; and the *Rock of Athene* (1104 ft.) to the right, with the ancient town extending downwards towards the sea, by the walls of which the ruined temples now lie. Besides these there was also a *Neapolis* (Plutarch), which was probably the seaport-town. Prisoners of war (of whom some of the citizens possessed as many as 500 each) were compelled to excavate the subterranean canals; the temples were also erected at that period, and a large fish-pond constructed. This was the climax of the prosperity of Acragas. Theron's successors subsequent to 472 were in every respect his inferiors. They were at length banished, and from Acragas a democratic revolution spread throughout the whole of Sicily. The constitution, however, established by Empedocles at Acragas appears to have been of a mixed character. The wealth of the citizens was enormous. 'They built', it has been said of them, 'as if they expected to live for ever'. The population has been stated at 800,000, but probably did not exceed 1/4th of that number. After the city had remained neutral during the war between Athens and Syracuse, it succumbed in 406 to the Carthaginian generals Hamilcar and Himilco and the treachery of its own leaders. The inhabitants fled during the night to Gela. Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being observable on No. 6). Until the time of Timoleon the city remained a scene of devastation. That tyrant sent a colony thither, and the town again prospered, at one time as an independent state, at another under

the Carthaginian supremacy. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men, and in 262 the Romans besieged the city. The battle fought without the walls was not decisive, but was so favourable to the Romans, that the Carthaginians were compelled to withdraw their troops to Heraclea. The city was then plundered by the Romans, and shortly after by the Carthaginian general Carthalo also. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidians. Thenceforward the town *(Agrigentum)* was a place of little importance. The Saracens took possession of it in 828, and it became a rival of Palermo, being chiefly colonised by the Berbers. In 1086 the town was taken, and a well-endowed bishopric founded, by Roger I., and St. Gerlando became the first bishop.

In order to visit the ruins, we quit the town by the Porta del Ponte (Pl. 26), and ascend past the suppressed Capuchin monastery of *S. Vito* to the ***Rock of Athene** (1151 ft.), or *Rupe Atenea* (Pl. 2). It has been supposed that a temple of Athene once stood here, but the most recent investigations show this to be very doubtful. According to a local tradition, the depression between the town and the rock was artificially formed by Empedocles to admit of the passage of the Tramontana and thus dispel the malaria. The view in every direction is magnificent, particularly by evening light. On the E. slope of the rock (689 ft.) are the fragments of a small Greek temple 'in antis', said to have been dedicated to **Ceres and Proserpine* (Pl. 3), afterwards converted into the Norman church of *S. Biagio*. At the foot of the rock is the *Fontana dei Greci*, the mouth of an ancient channel 4½ M. in length, which supplied Girgenti with water.

We next visit the so-called ****Temple of Juno Lacinia** (Pl. 6), which is said to have contained the painting of Juno executed by Zeuxis from the five most beautiful virgins of Acragas as models. The temple (394 ft.) is magnificently situated at the point where the town-wall, consisting of huge masses of rock, turns from E. to S. The approach, a few min. to the N. of the temple, by which the descent to the Fiume S. Biagio is still made, is ancient. The temple is a peripteros-hexastylos with thirty-four columns of the most perfect period of the Doric style (about the year 500). The columns have twenty flutes, and their height is five times their diameter. Earthquakes have here completed the work of destruction: sixteen pillars only are left standing; those on the S. and E. sides have been disintegrated by exposure to the Sirocco. In front of the pronaos of the temple are two narrow terraces. To the W. an ancient cistern. In the town-wall are tombs.

The so-called ****Temple of Concord** (Pl. 8) is one of the best-preserved ancient temples in existence, as it was converted in the middle ages into a church of *S. Gregorio delle Rape* ('of the turnips'). The arched openings in the wall of the cella belong to that period. The temple is a peripteros-hexastylos,

later than that of Juno Lacinia, but also erected before the decline of the Doric style. Its thirty-four columns with the architrave and frontons are still standing. The incisions for beams are almost all of later origin. Staircases in the corners of the wall of the cella ascend to the summit.

On the left of the road, between this and the next temple, on this side of the white wall, is the *Grotta de' Frangapani*, a dome-shaped tomb in the rock, with numerous *loculi*.

Not far from the Temple of Concord are the ruins of the so-called ***Temple of Hercules** (Pl. 10), a peripteros-hexastylos of thirty-eight columns, or, from a different point of view, an amphiprostylos-hypæthros. Fragments of the entablature, with remains of painting, are now in the museum at Palermo. It is said to have contained the famous painting of Alcmene by Zeuxis. From this temple Verres attempted to steal the statue of Hercules by night, but his workmen were driven away by the pious citizens.

Adjoining the temple is the *Porta Aurea* (Pl. 11), the town-gate towards the harbour, by which the Romans entered the city in 210. A road to the Molo leads through this gate. Within the walls, about ½ M. from the gate, is the Norman church of *S. Niccolò* (Pl. 25; a tolerable osteria near it). The neighbouring *Oratorium of Phalaris* (Pl. 21), probably once a small Sacellum, was afterwards converted into a Norman chapel. The adjoining *Panitteri* garden contains the Corinthian entablature of an ancient circular building and remains of statues.

To the left, outside the Porta Aurea, is the so-called **Tomb of Theron* (Pl. 12), which, like the temple of Castor and Pollux and the Oratorium of Phalaris, is of later Greek origin. According to Serradifalco, it is a cenotaph of the Roman period (?). In a house between the Tomb of Theron and the confluence of the Acragas and Hypsas, where the army of the Romans was posted during the siege, are preserved fragments of an edifice which appears to have been a 'templum in antis', perhaps the *Temple of Æsculapius* (Pl. 13), containing the celebrated statue of Apollo by Myron, which once stood here.

To the N. of the Porta Aurea lie the ruins of the ****Temple of Zeus** (Pl. 15), which was never completed. This vast structure, which has been extolled by Polybius and described by Diodorus, was erected between 480 and 400. It was a pseudo-peripteros-hypæthros with thirty-seven huge half-columns six at the entrance, seven at the E. end, and twelve on each side, each 20 ft. in circumference, with flutings broad enough to admit of a man standing in them, and the same number of pilasters in the interior. Within the walls of the cella, although uncertain where, stood the colossal Telamones or Atlantes, one of which has been reconstructed, and measures 25 ft. They are supposed to have been placed above the pilasters as bearers of the entablature.

In the tympanum of the E. side was represented the contest of the gods with the giants, on the W. side the conquest of Troy. Down to 1401 a considerable part of the temple was still in existence, but it has been gradually removed, and in recent times was laid under contribution to aid in the construction of the Molo of Girgenti.

Near this temple M. Cavallari has caused four Doric columns of a temple to be placed, which is commonly called that of *Leda* (Pl. 16), from a statue of Leda found here. Fragments of the entablature bear distinct traces of stucco and colouring. It was a peripteros-hexastylos of thirty-four columns. Near it are the substructions of the so-called temple of Castor and Pollux.

Approximate Dimensions of the temples in English feet:

	Ceres	*Jun. Lac.*	*Concord*	*Hercul.*	*Zeus*	*Leda*	*Escul.*
Length incl. steps	90	134	138	241	363	111	—
Breadth . . .	40	64	64½	90	182	51	40
Length of cella	—	91	94	156	302	79	25
Breadth of cella	—	30	30	45	68	18½	—
Height of columns with capitals .	—	21	22½	33	55	21	—
Diameter of columns . . .	—	4	4½	11	11	3¾	—
Intercolumnia .	—	5½	5½	7¾	—	—	—
Height of entablature	—	—	9½	—	—	—	—

On the other side of the valley, which is said to have once been occupied by the fish-pond *(piscina)* mentioned by Diodorus, is a garden containing remains of what is styled the *Temple of Vulcan* (Pl. 20), whence a fine view of the temples opposite is obtained. Of the spring of oil mentioned by Pliny no trace has been found. The *Hippodrome* probably lay to the N. of the temple of Vulcan. Remains of the celebrated *Cloacae of Phaeax* still exist in the Piscina. The *Catacombs*, or subterranean quarries and caverns below the present town, are probably of earlier origin. They are visited from the entrance to the church del Purgatorio.

The loftily situated **Cathedral** (1082 ft.; Pl. 28), begun in the 14th cent., now presents a combination of almost every architectural style. The best part is the unfinished tower, which commands an admirable view. The interior is modernised. In the N. aisle, between the two first columns, is a celebrated marble sarcophagus (shown by the sacristan), with representations in relief of the myth of Hippolytus.

On one side Hippolytus hunting and in the act of slaying a boar. On one end Phædra pining for love, behind her the nurse who unveils her; before her young girls playing on the guitar; Cupid discharges his shafts from beneath, which Phædra appears to ward off with her left hand. On the other side the nurse divulges to Hippolytus the love of his step-mother; he turns sorrowfully aside. On the fourth side Hippolytus in a recumbent position; behind him the sea-monster. The first and fourth sides are inferior to the others. The whole is probably a copy, executed during the Roman period, from a fine ancient work.

An acoustic peculiarity in the cathedral is noteworthy. A person standing on the steps of the high-altar can distinguish every word spoken on the threshold of the principal W. entrance, though the distance is 90 ft. In the N. transept, to the left, is a Madonna by *Guido Reni*.

The CATHEDRAL ARCHIVES now deposited in the barracks of the Carabinieri, contain numerous documents from the Norman period of Sicilian history; Sicilian popular songs of 1680; a letter of 1676, the authorship of which is attributed to the devil; a fine ancient vase from a tomb of Girgenti.

From the cathedral we proceed to the neighbouring church of *S. Maria dei Greci* (closed, custodian $^1/_2$ fr.), which contains fragments of the *Temple of Jupiter Polieus* (Pl. 1). It was a peripteros-hexastylos, but its dimensions are unknown. Its remains are the most ancient in Girgenti.

The *Museum*, under the supervision of Sign. Pecconi, contains a few vases, coins, and fragments of marbles. *Baron Genuardi* (see below) also possesses several handsome Greek vases.

The most interesting mediæval structures are the portal of *San Giorgio* and the *Palazzo Buonadonna*.

The *Passeggiata*, below the Rupe Atenea, where a band plays three times a week, in the evening in summer, and from 12 to 1 in winter, commands a charming view. In clear weather the island of Pantellaria is visible shortly before sunset.

To the N. of Girgenti, 7 M. distant (donkey 2-3 fr.), and 3 M. to the W. of the Palermo road, rises the small mud-volcano of **Maccaluba**, a hill 138 ft. in height (859 ft. above the sea), consisting of clay and limestone. It is covered with a number of small cones 2-3 ft. high, from the fissures of which hydrogen is emitted with considerable noise. Mud and stones are occasionally hurled into the air to a great height. This excursion is recommended to the notice of the scientific, especially in the rainy season.

A visit to the *Sulphur Mines* in the environs of Girgenti is also interesting. An introduction to Baron Genuardi, the proprietor, will be of essential service.

31. Inland Route from Palermo to Catania.

HIGH ROAD from Palermo to S. Caterina and RAILWAY thence to Catania (132 M.). — With the aid of the Girgenti line from Palermo to Roccapalumba-Alia, the journey may be performed in 20 hrs. — After rain enquiry should be made whether the rivers are passable. Information as to trains and diligences may be obtained at the office at Palermo (p. 229). — Provisions for the journey necessary.

The RAILWAY FROM PALERMO TO CATANIA (156 M.) will be identical with the Girgenti line as far as *Campofranco*, beyond Spina (p. 260). Diverging thence to the E., it will ascend by the course of the *Salito*, and penetrate the watershed between Fiume Platani and F. Salso by a tunnel to the W. of *S. Caterina* (p. 266).

The road leads to the E. by *Abate* and *Portella di Mare* at the foot of *Monte Griffone*, *Gibelrosso*, and *Buongiorno* to —

7½ M. *Misilmeri*, a notorious haunt of banditti (7300 inhab.), where the diligence is provided with an escort. The road ascends and quits the *Fiume de' Mirti* or *Ficarazzi* valley beyond *Ogliastro*, another town (2000 inhab.) of bad repute. Between Ogliastro and the post-station —

19 M. *Villafrati* lie the *Bagni di Cifali* (Arabic *Gefala*), at the base of a lofty conical hill crowned by the *Castello di Diana (Kalata Gefala)*, where an Arabic inscription was discovered. Temperature of the water, 102° Fahr. On the hill to the right lies *Mezzojuso*, one of the four Albanian colonies (*Piano dei Greci*, *Palazzo Adriano*, and *Contessa* being the others) established here since 1482. Its Arabic name is *Menzil-Yussuf* (village of Joseph). The road now skirts the *Fiume di S. Lionardo*, which falls into the sea near Termini, and leads to the bridge of —

26 M. *Vicari*, below the little town (4500 inhab.) of that name. In the castle of Vicari, Giovanni di S. Remigio, the French governor of the island, who had fled hither after the Sicilian Vespers, was besieged by his pursuers from Palermo, and shot. At the solitary post-station of *Mangonaro*, 27½ M. from Palermo, the road divides. To the right the *Via Lercara* ascends to Girgenti, to the left the *Via delle Montagne* leads to Catania.

34 M. *Alia;* the town (4600 inhab.) lies on an abrupt hill to the left. The road traverses a dreary, uninhabited district as far as the post-station *La Gulfa*. The whole of this tract belongs to the Principe Villarosa.

41 M. *Vallelunga* (5200 inhab.). The country becomes wilder. To the right towers the *Monte Campanaro*, in the background are the Madonian Mts. The *Fiumicello*, an affluent of the Platani, is crossed, and the *Monte Mimiano* skirted on the left, beyond which we reach the solitary post-station of —

52½ M. *Landrò*. The road ascends *Mte. Mucini* (2214 ft.). In the distance, beyond vast fields of wheat, rise the indented peaks of Castrogiovanni and Calascibetta. This view is one of the most extensive in the interior of the island.

60 M. **S. Caterina,** a miserable little town, is at present the terminus of the uncompleted RAILWAY from Palermo to Catania (hence to Catania, 72 M., in 4½ hrs.: fares 13 fr. 15, 9 fr. 20, 6 fr. 20 c.). Here and 2 M. farther diverge two different branches of the road to Caltanissetta and Girgenti (p. 271).

63½ M. *Imera*. Before —

70 M. *Villarosa* the line crosses the *Fiume Salso (Himera Meridionalis)*. Villarosa is a pleasant looking town, with valuable sulphur-mines in the vicinity.

The train passes a tunnel beyond which is the station of —

76½ M. **Castrogiovanni** (*Locanda alla Stella*, bad), the Arabic *Kasr-Yanni*, a corruption of *Enna*, is situated on the summit of a hill (2605 ft.), the view from which repays the ascent.

Cicero has described ENNA, and Livy terms it 'inexpugnabilis'. With this mountain the myths of the most ancient inhabitants were intimately connected, and this was the principal seat of the worship of the Demeter-Cora of the aborigines, in whose honour Gelon erected a magnificent temple after the battle of Himera in 480. The fertility of the soil is inferior to what it was in ancient times, when dense forests, brooks, and lakes converted this district into a luxuriant garden, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundred-fold.

Enna was founded by Syracuse in 664, and shared the fortunes of its mother-city. In 402 it fell by treachery into the hands of Dionysius I., whose son took it by surprise; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians, and finally was betrayed to the Romans. When the slaves under Ennus had thrown themselves into Enna the Romans only regained possession of the place after a fierce struggle. The siege lasted for two years (133-132), and to this day Roman missiles are found at the approach to Castrogiovanni where the ascent is most gradual. The besieged were reduced by famine rather than by force of arms. In 837 the Saracens in vain endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbas-ibn-Fahdl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. The booty was enormous. Some of the women were sent as slaves as far as Bagdad. In 1080 the Normans took the town. In the middle ages it was again partially fortified.

The town is now in a miserable and dilapidated condition (14,500 inhab.). On Whit-Tuesday an important cattle-market takes place here. A terrace adjoining the *Convento S. Francesco* in the market-place affords a fine view. At the W. entrance to the town rises the *Torre Pisana*.

Not a vestige is now left of the celebrated temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where the ruins of the castle of Frederick II. are situated, at the E. end of the plateau. On the *Monte Salvo*, near the convent of the Padri Riformati, stands a temple of Persephone. The *View from the town, and particularly from a rock in front of the castle, is one of the finest in Sicily, as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily). Towards the E. towers the pyramid of Ætna; to the N. two mountain-chains, ramifications of the Nebrodian Mts.; towards the N.N.E. rises Monte Artesino (3914 ft.) beyond the hill of Calascibetta. On the upper prolongation of the latter lie Leonforte and S. Filippo; between the two, more in the background, Troina (3651 ft.). Farther to the E. is Centorbi. In an extensive basin towards the N.N.W., on a precipitous ridge between Monte Artesino and the Madonian Mts., are Petralia Soprana and Gangi. To the N.W. is visible S. Calogero near Termini; to the W. the Pizzo di Cammarata, Catania, and the sea, and to the S. the Heræan Mts., Licata, and the sea again. The small town of Calascibetta (3800 inhab.),

situated on another isolated hill (1555 ft.) to the N., was founded in 1080.

From Castrogiovanni the line descends by a side-valley of the *Dittaino (Chrysas)* to —

83½ M. *Leonforte* (no inn; a café at the entrance) where it is joined by a road from *Nicosia* and Termini (p. 284).

Farther on are the stations of —

89 M. *Assaro Valguarnera*, 93 M. *Raddusa*, 97 M. *Agira*, 104 M. *Catenanuova-Centuripe.*

On the hill to the left, 6 M. from the station, and rising abruptly above the valley of the Simeto, is situated **Centuripe**, or, as it was called until recently, *Centorbi (Albergo della Pace*, in the piazza, very poor), with 7300 inhab. Magnificent view of Ætna. In ancient times the situation of *Centuripae* was compared with that of Eryx. During the Roman period this was an important place, and Celsus was born here. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 314). Considerable remains of the ancient town-wall are preserved. Numerous vases, terracottas, coins, and cut stones have been found in the neighbourhood. Antonio Camerano possesses a fine collection of gems and terracottas. An introduction to the Sindaco Emanuele lo Giudice is desirable. The notary Francesco Camerano frequently accompanies visitors to the antiquities. Most of the vases in the Biscari Museum at Catania are from this locality.

The train enters the valley of the *Dittaino*. A picturesque view is obtained of Centuripe on the hill to the left, and of Ætna farther on. 106½ M. *Muglia*, 111½ M. *Sferro*. A view is now obtained, to the right, of the Piano di Catania which begins here. 114½ M. *Gerbini*, 120½ M. *Motta S. Anastasia* (p. 269). The *Simeto* is now crossed. 127 M. *Bicocca.*

132 M. **Catania**, see p. 302.

High Road from Leonforte to Catania.

The High Road (55 M.), which runs farther N. than the railway, passes more interesting places. It leaves the castle of *Assaro* (Assorus, a Sikelian town) on the left, and leads by *Nissoria* into the valley of the *Fiume Salso*, an affluent of the Simeto.

91 M. (from Palermo; 7½ M. from Leonforte) *S. Filippo d'Argirò*, now an insignificant place, but one of the most ancient of the Sikelian cities *(Agyrium)*. The historian Diodorus gives an account of this his native town and relates how Hercules visited it during his wanderings with Iolaus and was worshipped here. It appears from this that a Phœnician colony existed here at a remote period. Timoleon colonised the town in 339 and built an agora, temple, and handsome theatre, of which no traces remain. St. Philip, whose festival is on 1st May, has superseded Hercules as the tutelary genius of the place. Fine marble is found in the vicinity.

100½ M. *Regalbuto*. In the valley below lies *Gagliano*, the commandant of which, Montaner di Sosa, in 1300, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights, 'I Cavalieri della Morte', were captured or slain. High above Gagliano lies *Troina* (3651 ft.), the loftiest of the larger towns of Sicily (8000 inhab.). This was one of the first towns of which the Normans gained possession in 1062. Here in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. The bishopric founded here was transferred to Messina in 1087. The Basilian monastery was founded by Roger. The first abbot was his

brother-in-law Robert of Evroult. In the Matrice S. Maria traces of the ancient Norman structure are distinguishable.

In the valley of the *Simeto* we first observe the lava-streams of Ætna, the oldest of which dates from 1010. About ½ M. above the iron bridge are situated the remains of a Roman aqueduct *(Ponte Carcaci)*, probably dating from the period of the Servile War. From the *Ponte* and *Fondaco de' Maccaroni* the road ascends to (2 M.) Adernò, on the lowest terrace of Mt. Ætna.

114 M. **Adernò** *(Locanda dell' Aquila; Loc. della Fenice)*, a wealthy town with 14,700 inhabitants. In the Piazza stands the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is very dilapidated. In the chapel are seen remains of frescoes representing Adelasia, grand-daughter of Roger I., taking the veil. The monastery of S. Lucia, nearly opposite, was founded by Roger in 1157. In ancient times the Sikelian city of *Hadranum* stood here, celebrated on account of its temple of Zeus Adranos which was guarded by 1000 dogs. Fragments of this structure, probably of the cella, are shown in the garden of Salvatore Palermo at a place called *Cartellemi*, on the right outside the town. This was the headquarters of Timoleon after he had defeated Hicetas of Syracuse near Schitino, between Paternò and Adernò. — The road descends from Adernò to the town of —

116 M. *Biancavilla*, with 12,600 inhab., some of whom are of Albanian origin.

123½ M. *S. Maria di Licodia*. The town of *Etna*, founded by Hiero, on which occasion Æschylus composed one of his tragedies, is said to have lain in this neighbourhood. Between Licodia and Paternò, on the right, 1 M. below Licodia, is the beginning of the Roman aqueduct to Catania.

125 M. **Paternò** (*Locanda di Sicilia*, tolerable; *Albergo della Fenice*, clean), on the site of the former Sikelian town of *Hybla Minor*, founded by Roger I., who erected the castle above the town in 1073, now contains 16,000 inhab., chiefly of the lower classes, the landed proprietors having retired to Catania to escape the malaria which prevails here. The square tower of the castle, like those of Adernò and Motta, is used as a prison. Around this stronghold on the hill was situated the former town, where now the Matrice and the Capuchin and Franciscan monasteries (fine view of the valley) alone stand.

Hybla became completely Hellenised at so early a period that it was the only Sikelian town which did not participate in the insurrection against the Greeks in 450 under Ducetius. In 415 the territory of the town was devastated by the Athenians. The ancient road between Catania and Centuripæ passed by Hybla. Two arches of the bridge over the Simeto are still standing. Ætna was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso*, through which an impetuous subterranean stream flows. To the N.E. of Paternò, on the slopes of Ætna, lies the town of *Belpasso* (7600 inhab.), destroyed by an eruption in 1669, and subsequently re-erected on a new site *(Mezzocampo)*. The air here was found to be unhealthy, in consequence of which the inhabitants quitted the place and rebuilt their town on its original site, where it now stands. By making a circuit round the *Monti Rossi*, the traveller may from this point reach *Nicolosi* (p. 308), whence Ætna is most conveniently ascended.

Before the descent is made to Misterbianco, the last town before Catania, a road diverges to the right to the town of *Motta Santa Anastasia*, with a castle on a precipitous basaltic cone, rising above the *Piano di Catania* (beautiful view). In the tower of this castle Bernardo Cabrera (comp. p. 275), the supreme judge of Sicily, was confined by the nobles in 1410 and treated with great cruelty. From Motta the high road may be regained near Misterbianco by traversing the valley to the right. To the left before reaching the main road, near *Erbe Bianche*, we observe the fragments of a Roman building, and a few hundred feet farther the remains of baths, called *Damusi*.

135 M. *Misterbianco*, a town with 6300 inhab., was destroyed in 1669. To the right rises the *Montecardillo*, the S.E. crater of the Ætna group, overlooking the plain. Crossing the lava-stream of 1669, we now enter the *Porta del Fortino* of —

138½ M. *Catania* (p. 302).

From Castrogiovanni to Catania by Caltagirone.

From Castrogiovanni to Caltagirone 30 M. The bridle-path, passing numerous grottoes and caverns, descends to the S. In 2 hrs. the *Lago Pergusa* is reached, the fabled locality whence Pluto carried off Proserpine. Of the shady and lofty trees, the fragrant flowers on the banks of the lake covered with swans, and the 'perpetuum ver' of Ovid not a symptom remains. The lake, with its clear, dark blue water, presents a pleasant appearance in spring only. At other times, like the neighbouring *Stagnicello*, it is a dirty pond, used by the inhabitants for steeping their flax.

From the lake to Piazza a ride of 13 M. Before reaching Piazza we join the carriage-road which leads from *Caltanissetta* (p. 271) by *Pietraperzia* (1463 ft.) and *Barrafranca* to (39 M.) Piazza.

Piazza (*Albergo dell'Aquila Nera*, moderate), Sicil. *Chiazza*, lies near the junction of the roads mentioned above with those from Castrogiovanni (p. 267), Aidone, and Terranova. We follow the last of these towards the S. to *S. Cono*, where it divides, one branch descending to the right to Terranova, the other ascending to the left by *S. Michele* to (13 M.) —

Caltagirone (26,000 inhab.), regarded as the most civilised provincial town in Sicily. Although 2172 ft. above the sea-level, it is well-built and possesses a fine promenade and market-place, whence a lofty flight of steps ascends to the old castle. The aristocracy of the place is zealous in promoting public education. Pottery is the staple commodity, and the traveller may purchase very characteristic, well-executed figures of Sicilians and Calabrians, in their national costumes. The town commands a magnificent view in every direction.

From Caltagirone diligence to Catania in 10 hrs. (47½ M.). On the mountain-range to the right lie the towns of *Grammichele*, *Mineo*, founded by Ducetius, and taken by the Saracens in 840, and *Militello*. Near *Favarotta* the road passes the famous *Lacus Palicorum (Lago di Palizi)*, which is generally 490 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures *(fratres Palici)* in the centre emit carbonic acid gas with such force that the water is forced upwards to a height of 2 ft., and the whole surface is agitated as if boiling. Birds are suffocated in attempting to fly across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred and the peculiar resort of the gods. The Dii Palici were believed to be sons of Zeus and the nymph Thalia. A sumptuous temple was accordingly erected here, to which the pious flocked from all quarters. The historian Fazello mentions the ruins of this edifice as having existed in the 16th cent., but every vestige of them has now disappeared. Fugitive slaves found an asylum in this temple. An oath sworn whilst the hand was held opposite the orifice from which the gas issued was deemed peculiarly solemn. At no great distance from this spot Ducetius founded the town of *Palica*, which has also left no trace of its existence. The name, however, may still be recognised in *Palagonia*, a small mediæval town, once the property of the naval hero Roger Loria. Below Palagonia the road ascends to the *Fondaco Tre Fontane*: to the right lies *Scordia*, which yields the best oranges in Sicily. The road then proceeds to the left of the *Biviere di Lentini*, running parallel with the *Fiume Gurnalunga*, and unites with the road from Catania to Syracuse.

32. From Girgenti by Caltanissetta to Castrogiovanni (Catania).

DILIGENCE from Girgenti daily at 6 a. m., arriving at Caltanissetta at 4 p. m. — The journey may then be continued by diligence to the railway-station of *S. Caterina* (p. 266); or, after spending a night at Caltanissetta, the traveller may take the direct diligence next morning at 5 a. m. to *Castrogiovanni*, arriving there at 9 a. m. (p. 267). — When the state of the country requires it, the diligence is always provided with an escort.[3]

This route will be greatly improved by the new line from *Licata* to *Villarosa* (a station of the Palermo-Catania railway, p. 366), which is at present in course of construction and will shortly be opened. The traveller will then take the diligence only as far as *Canicatti* (see below) and proceed thence by railway (stations *Serradifalco*, *S. Cataldo* and *Caltanissetta*) to Villarosa.

We leave Girgenti by the Porta del Ponte. The road descends to the railway and runs parallel with it for $2^1/_2$ M. It then enters the valley of Le Grotte, and reaches (2 hrs. after starting) *Le Grotte*, the ancient *Erbessus*, whence the Romans derived their supplies of provisions while besieging Agrigentum in 262. It is a poor place with 6400 inhab., situated in the midst of the sulphur-mining district. In $1^1/_4$ hr. more we reach —

Racalmuto (*Albergo Centrale*, with trattoria), a beautifully situated town with 12,000 inhab., hitherto notorious as a haunt of brigands, but rapidly improving. A great national festival takes place here on the day of S. Michele (7th May).

The road next traverses a well cultivated country, and in $1^1/_4$ hr. we reach *Canicatti*, a clean town with 20,000 inhab., situated on a slight eminence. (Diligence hence by *Campobello* to *Licata*, see p. 272; railway in course of construction, see above.) The country becomes bleak; pleasing retrospect. In $1^1/_2$ hr. more we come to *Serra di Falco*, a small town from which Domenico lo Faso Pietrasanta, Duca di Serradifalco (d. 1863), the editor of the 'Antichità della Sicilia', derived his title. In another hour we pass *S. Cataldo*, named after St. Cataldus of Tarentum, with 12,900 inhabitants, with extensive sulphur-mines near it. In $1^1/_2$ hr. more the diligence arrives at —

Caltanissetta (*Albergo Concordia*, with *trattoria; *Aquila Nera; Italia;* *Café near the cathedral), a provincial capital, with 26,000 inhab. A band plays in the evening in the piazza in front of the cathedral (S. Michele). On St. Michael's Day (7th May) a large cattle-market and popular festival are held here.

Diligence daily at 8 a. m. from Caltanissetta by *Pietraperzia*, *Barrafranca*, and *Mazzarino* to Terranova (p. 273).

About 2 M. to the E. of Caltanissetta lies the monastery of *Badia di S. Spirito*, a fine example of the Norman style, erected by Roger I. About 2 M. farther is a mud volcano, resembling the Maccaluba in the Terra Pilata (p. 265).

Beyond Caltanissetta the S. Caterina road crosses the *Mte. S. Giuliano* (2385 ft.). — 12 M. *S. Caterina*, see p. 266.

A diligence also runs on the direct road to Castrogiovanni, which is preferable to the other. We leave the town by the S. Ca-

terina road, but soon turn to the right and cross a hill, where we enjoy a fine retrospect. The road descends into a basin of the *Fiume Salso*, which it crosses by a handsome bridge, and then traverses a bleak and hilly tract. Castrogiovanni at length becomes visible on a lofty hill, and the land is now better cultivated.

Castrogiovanni and thence to *Catania*, see p. 267.

33. From Girgenti to Syracuse by Palma, Licata, Terranova, Modica *(Val d'Ispica)*, and Palazzolo.

From Girgenti direct to Syracuse the traveller may either select the coast-route which we are about to describe, or take the steamer which leaves Porto Empedocle once weekly (Sund. afternoon; see p. 246), and touches at Licata and Terranova, stopping 1 hr. at each of these places, a voyage of 16 hrs.; embarcation or landing 1 fr.

The coast-route requires 4½-5 days: 1st: Palma, 13 M. (or Licata, 24½ M.); 2nd: Terranova, 28 M. (Vittoria 34 M.); 3rd: Modica, 34 M. (Palazzolo 34 M.); 4th: Palazzolo, 17 M.; 5th: Syracuse, 28 M. — From Vittoria a carriage-road and diligence-communication to Syracuse, by Ragusa, Modica, and Noto, 79 M. Also from Palazzolo diligence to Syracuse, 28 M. Private conveyances are more easily procured at Vittoria and Modica than at Palazzolo. In order to avoid a long and fatiguing ride, as well as an unattractive and often unsafe part of the route, the traveller should if possible avail himself of the steamer from Girgenti to Terranova. Travellers staying at Syracuse may thence visit the most interesting parts of this district (Palazzolo, Val' d'Ispica, etc.) in 3 days, without undertaking the above route. — For the journey from Girgenti to Licata 34 fr. were recently paid for three saddle-horses, one sumpter-horse, and two attendants.

The road from Girgenti to Palma descends from the Acropolis into the ancient city, intersects the valley of the *S. Biagio*, and ascends to the table-land, where, on a height (1217 ft.) to the left, is situated *Favara* (15,200 inhab.), with a picturesque château of the Chiaramonte of the 14th cent. On the summit of a hill (1942 ft.) farther to the left rises *Naro* (10,400 inhab.), also possessing a castle of the Chiaramonte family. Traversing pasture-land, within a few miles from the sea, which is concealed by a low chain of hills, we soon enter the fertile valley of —

13 M. **Palma** *(Vittoria*, landlord *Nicolo Sortino)*. The town contains no attractions, and a halt is seldom made here unless for the night.

Beyond Palma the road leads through a beautiful valley with gigantic almond-trees (yielding the largest almonds in Sicily), to Licata, on the *Fiume Salso*, the ancient *Himera Meridionalis*.

24½ M. **Licāta** (*La Bella Sicilia*, in the principal street), with 16,600 inhab., occupies the site of the town which, after the destruction of Gela in 280, the Tyrant Phintias of Acragas erected and named after himself. It lies at the base of the hill of *Poggio di S. Angelo*, named Ἔχνομος by the Greeks, because Phalaris once offered his inhuman sacrifices here.

This place was an ancient Phœnician-Carthaginian fortification, garrisoned by the Carthaginians during their war with Agathocles in 310,

whilst the latter was posted on Monte della Guardia on the opposite side of the river. Agathocles was defeated chiefly owing to the skill of the Balearic slingers. Here in 256 Regulus, before his expedition to Africa, vanquished the Carthaginian fleet in one of the greatest naval battles on record, in which not fewer than 300,000 men were engaged. Carthalo, favoured by a storm, destroyed a large fleet of Roman transports on this coast in 249.

Licata (Alicata), the chief trading town on the S. coast of Sicily, exports sulphur extensively. The Messrs. Legler, a Swiss firm, may be applied to for advice in case of emergency. — Railway from Licata to *Canicatti* and *Villarosa* in course of construction; see p. 271.

For the journey from Licata to Terranova (17 M.) 25 fr. were recently paid for three saddle-horses and a sumpter-horse, including attendant. For a boat 25 fr. is also charged. The bargain should be made in the evening, and the start made early next morning, as the wind is apt to veer, or become too high, towards noon. The road, traversing a sterile district, at one place skirts the coast, at another is separated from it by hills. As far as the château of *Falconara*, a modern residence of Baron Bordinaro, wheat-fields are traversed, and the road is bordered with large aloes. High above Falconara rises the small town of *Butera* (1319 ft.), which was besieged by the Saracens in 853 for five months before it succumbed, and which they retained down to 1089. The next cultivated tract is reached near Terranova, the *Campi Geloi* of Virgil. The plain here is chiefly planted with cotton. The height on the right immediately before Terranova is reached *(Capo Soprano)* was the ancient Necropolis, where numerous vases have recently been found.

41½ M. **Terranova** (*Domenico Guttilla*, in the Corso; *Fenice;* charges according to bargain), a seaport with 15,000 inhab., founded by the Emp. Frederick II., and situated on a hill, is intersected by the long Corso from W. to S. It contains little to interest the traveller. Sign. Carlo Navarra possesses a collection of fine ancient vases found in the neighbourhood, to which he kindly admits visitors.

Near Terranova are the remains of *Gela*, where the dramatist Æschylus died, B.C. 456.

Gela, founded in 690 by a Dorian colony under Antiphemus of Rhodes and Entimus of Crete, so rapidly attained to prosperity that in 582 it was itself in a position to send forth a colony to found Acragas. After a period of aristocratic government, Hippocrates obtained the supreme power. Under his rule Gela rose to the zenith of its prosperity (498-491). His successor Gelon transferred the seat of government of the Deinomenides to Syracuse, carrying with him one-half of the population of Gela. The remainder he left under the rule of his brother Hiero. In 405 Gela was captured and destroyed by the Carthaginians under Hamilcar. The description given by Diodorus (xiii.) proves that the town lay to the E. of Terranova, beyond the Fiume of Terranova or Gela. The remains of a Doric temple are still standing about ½ M. to the E. of the town (Piazza del Molino a Vento); and the river is 300 paces beyond them.

Here stood the temple of Apollo, whose celebrated statue was sent by Hamilcar to Tyre, where it was found by Alexander the Great. Here also the camp of the Carthaginians was pitched. Timoleon re-erected the town and peopled it with colonists. Agathocles subsequently caused 5000 of the inhabitants to be put to the sword, and Phintias, the tyrant of Acragas, totally destroyed the town, B.C. 280. Since that period it has disappeared from the pages of history.

From Terranova to Palazzolo. The direct road leads by (13 M.) *Biscari* and (11 M.) *Chiaramonte*, two small towns containing nothing worthy of note. As the road, moreover, is bad, most travellers will prefer the circuit by *Modica*, for the sake of seeing the *Val d'Ispica* (see p. 275).

The route from Terranova (mule to Vittoria 5 fr., besides food for the attendant) runs near the coast, till the rivers *Gela* and *Dirillo* (ancient *Achates*) have been crossed, and afterwards joins the high road to —

58 M. **Vittoria** *(Albergo di Michele Santonocito*, with trattoria, good wine; *Locanda dell' Unione)*, a town with about 18,000 inhab.

The archæologist is recommended to take the route from Vittoria to Modica by *Scoglieti*, the port of Vittoria, and past the site of the ancient Camarina (19 M.). **Camarina** was founded by Syracuse in 599, and destroyed in 553 for attempting to assert its independence, but was re-erected by Hippocrates of Gela after the battle of the Helorus (Telluro or Abisso). Gelon again depopulated the town, but it was colonised a second time by Gela in 461. In 439 it was sacked by the Syracusans, and during the war with Athens remained neutral. In 405 Dionysius on his retreat compelled the inhabitants to follow him, and the town was destroyed by the Carthaginians. In 339 it was re-colonised by Timoleon, but soon afterwards fell into the hands of the Romans. In A. D. 853 it was entirely destroyed by Abbâs-ibn-Fahdl. Camarina was about 5 M. in circumference, and lay to the right of the river *Camarana* (ancient *Hipparis*), at the point where the chapel of the *Madonna di Camarana* now stands on a sandhill, 100 ft. in height.

From Camarina we proceed to (5½ M.) *S. Croce* (poor inn), and (11 M.) **Scicli** (*Loc. del Carmine; Loc. de' Carceri*), a town with 10,000 inhab., on the site of the ancient Syracusan colony *Casmenae*, founded in 644. From Scicli to Modica diligence daily, 1 fr.; from Modica to Noto, see p. 277.

From Vittoria to Modica (and beyond it) diligence daily, except Sundays, fare 5 fr. 40 c.; carriage 17-20 fr.

The road from Vittoria to Modica leads by —

62 M. *Cómiso*, a miserable country-town with 16,600 inhabitants. The famous fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, was situated here. Beyond Comiso the road, bordered with large carob-trees, ascends the hill through shadeless fields. Descending to the valley, we perceive on the left —

75 M. *Ragusa* (poor inns, the best at Ragusa Inferiore), a country-town with 21,000 inhab., most romantically situated, probably the ancient *Hybla Heraea*. It consists of Ragusa Superiore and Inferiore, each possessing its own administration, post-office, etc. The whole of the environs belong to Baron Arezzo di Donnafugata, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottoes. Count Bernardo Cabrera (d. 1423), an adventurer who boldly attempted to possess him-

self of the crown of Sicily, is interred in the church of the Capuchins.

84½ M. **Modica** (**Locanda Bella Italia*, with trattoria; *Locanda* of *Maestro Giorgio*, near the Sotto-Prefettura; *Locanda Nuova*, etc.), with 33,100 inhab., the capital of the ancient county of that name, lies in a rocky valley, consisting of two ravines which unite in the town. The height between the valleys affords a survey of the three arms of the town, which itself contains nothing worthy of mention.

From Modica by the Val d'Ispica to Palazzolo, a journey of one day (two mules 15 fr., and 1 fr. for the attendant; provisions necessary), beginning at sunrise. It is not necessary, as the guides sometimes assert, to return from the Val d'Ispica to Modica, in order to proceed to Palazzolo; nor could that circuit be easily accomplished in a single day. The road from Modica to *Spaccaforno* is quitted beyond the road which descends to Scicli, and we proceed to the left by a very rough road to the (6 M.) interesting and picturesque **Val d'Ispica*, a rocky ravine 6 M. in length, in the limestone rock of which subterranean dwellings and tombs have been discovered.

The banks of the Mediterranean appear to have been peopled during a pre-historic period by a race who excavated their dwellings in the rocks, and deposited their dead in rocky niches (didieri). Caverns of this description have been discovered in Sardinia, the Balearic Islands, in the Cyrenaica, and in Etruria. They occur in Sicily in considerable numbers in the S.E. angle of the island only, between Terranova and Syracuse; a few, however, have been found near Caltabelotta (di San Cono) and between Bronte and Maletto dei Giganti. They may perhaps be attributed to the Sicanians. At *Sparano*, a spot between Noto and Palazzolo, a Druidical relic, a kind of Celtic dolmen, or, as others call it, a θόλος, has been discovered, which appears to favour the view that the Sicanians were of Celtic origin (?). The grottoes of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were manifestly used as habitations. They either consist of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are more than the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. Other archæologists believe these grottoes merely to have formed the Necropolis of some ancient city, and not to have been used as dwellings until late in the Christian period.

At the N. E. outlet of the valley rises the so-called *Castello d'Ispica*, a rock completely honeycombed by grottoes. Other famous grottoes are the *Spelonca Grossa*, *Grotta del Corvo*, and *del Vento*. About 10 min. from the entrance, halfway up the hill on the left, is a house where wine may be procured. Near it a rocky path ascends to the bridle-path to —

Palazzōlo *Acreide* (**Locanda d'Italia*, with trattoria, small; *Locanda Centrale*), one of the most interesting towns of Sicily, with 10,000 inhab. The custodian *Don Paolo Monelli* (fee 2-3 fr.) keeps the keys of the theatre, etc., and shows the chief

objects of interest in 4-5 hrs. Those who begin the walk at daybreak may proceed the same day by diligence to Syracuse.

Acrae (Arabic *el-Akrât*, afterwards *Placeolum*, the *Balensul* of Edrisi, now *Palazzolo*) was founded by the Syracusans in 664 on the site, as it would appear, of a Phœnician settlement, and formed part of their territory until Syracuse itself was conquered by Marcellus. The town apparently escaped destruction down to the time of the Saracenic wars. The Acropolis and older part of the town lay on the hill which rises above the modern town, and were accessible from the E. only. This eminence is doubtless of volcanic origin, as volcanic products are found amongst the limestone rocks. (The whole district abounds in such formations, which are most apparent on the route from Vizzini to Buccheri and Buscemi.) The top affords a fine view in every direction. The approach from the E. was protected by latomiæ. Tombs of all periods have been discovered here, some being of Greek origin with reliefs, others apparently of the Christian period. We may also visit the so-called *Tempio Ferale*, some water-conduits, and a small *Theatre*, looking to the N., whence the small town of *Buscemi* is visible on a hill above a deep ravine. The theatre is of late Greek origin, and contains twelve tiers of seats for 600 spectators. Adjacent to it is the *Odeon*, or, according to others, a bath-establishment. To the S. of the Acropolis rises the *Monte Pineta*, with numerous mortuary chambers, the so-called Didieri. — In the *Contrada dei Santicelli*, a valley $1^1/_2$ M. to the S. of Pineta, are the remarkable bas-reliefs, unfortunately mutilated, of the '*Santoni*'. They appear to have pertained to a burial-place; on most of them the figure of a goddess (supposed to be Cybele) may be distinguished. Not far from this spot is an extensive burial-ground, the *Acrocoro detto della Torre*, where some hundreds of sarcophagi have been opened. Many of them contained well preserved skulls. From E. to W. the skeletons of women were found to have been interred, from N. to S. those of men. — The collection of ancient vases, etc. of Baron Judica (Palazzo Judica), who superintended the excavations on the Acropolis, is in a deplorably neglected condition, and is interesting to the scientific only.

From Palazzolo to Syracuse, 28 M. Diligence daily about 10 a. m., viâ Floridia. (Another good road leads by Canicattini, a place of bad reputation.) The road traverses monotonous fields, sterile land, and clumps of wood *(di Madredonna* and *Giambra)*. The wood of *Bauli*, to the E., is said to be still infested by wolves. A little beyond *Monte Grosse*, the first post-station, Syracuse becomes visible in the distance. The road leads through the small town of *S. Paolo*, then through *Floridia*. Below Floridia, on the right side of the road is a ravine which the Athenians on their return from Syracuse under Nicias found

obstructed, thus compelling them to turn towards the S. The towns to the left are *Cassaro* and *Ferla*. Farther towards the N. is *Sortino*, on an eminence. About 4 M. below Floridia, on a height to the left, lies *Belvedere*, adjoining which are the ruins of *Euryalus*, the most W. fort of the Epipolæ of Syracuse (p. 324.)

FROM MODICA TO SYRACUSE BY NOTO.

The diligence-road to Noto traverses an uninteresting district. 11 M. *Spaccaforno*, 15 M. *Rosolini*.

24 M. **Noto** (*Vittoria*, with a good trattoria; *Aquila d'Oro*, opposite the Dominican monastery, to the right), a pleasant and wealthy town with 16,500 inhab., contains handsome palaces of the provincial aristocracy. The fertile district belonging to the town comprises an area of 60 sq. M. The present town was founded in 1703 near the site of *Netum*, which had been founded by the Sikelian prince Ducetius (about B.C. 450) on the site of a still more ancient town, and was destroyed by an earthquake in 1693. Traces of the oldest town existed down to the 16th century between Noto and Palazzolo, near the spot where Count Ruggiero founded the Benedictine abbey of *S. Lucia* (Bauli). Of the second Noto the ruins are still visible, 5 M. from the present town. — About 4 M. to the S. of Noto, between the rivers *Falconara (Asinarus)* and *Telluro (Helorus)*, stands *La Pizzuta*, a fragment of a Greek column, about 30 ft. in height. It is said to be a remnant of the monument erected by the Syracusans in the bed of the Asinarus after the sanguinary defeat of the Athenians under Nicias (July, 413).

An excursion may be made from Noto by a carriage-road to (15 M.) *Pacchino*, and the rugged promontory of *Passero (Pachynum)*, with its islands, harbours (*Porto d'Ulisse*, *Porto Palo*), tunny-fisheries (tonnare), and the remains of the ancient city of *Helorus* on the left bank of the river, now called *Stampaci*. In ancient times the *Via Helora* led from Helorus to Syracuse.

From Noto the road leads to (27½ M. from Modica) *Avola* (12,000 inhab.), where almond-trees and the sugar-cane flourish, skirts the plain of the coast, and, crossing the river *Cassibile* (ancient *Cacyparis*), on the banks of which Demosthenes and 6000 Athenians sustained a defeat in 413, leads to Syracuse. To the right is seen the Great Harbour, to the left the remains of the columns of the Olympieum. The road skirts the right side of the harbour, passing a large heap of reeds used by the potters, who have practised their craft here since the time of Dionysius I. When Dionysius forced his way into the city by night after the battle of Gela and usurped the government, he destroyed the gate of Achradina here by piling up and setting fire to the bundles of reeds which he found in the vicinity.

35 M. *Lungarina*. — 44½ M. *Syracuse*, see p. 315.

34. From Palermo to Messina by the Coast.

172 M. RAILWAY to Cerda, 28 M., in 1¾ hr.; thence by DILIGENCE (Vettura Corriera) daily in 31½ hrs. to Messina (in the reverse direction in 40½ hrs.). Hours of departure: from Palermo 6.30 a. m., from *Cerda* 9, from *Cefalù* 11.45 (halt of ½ hr.), from *Castel di Tusa* 3.40 p. m., from *S. Stefano* 5. 40, from *S. Agata* 9. 30, from *Capo Orlando (Naso)* 12. 30 a. m., from *Giojosa* 3, from *Patti* 5, from *Barcellona* 8. 30, from *Archi (Milazzo)* 9. 35, from *Gesso* 12. 20 p. m., arrival at *Messina* 2 p. m. — In the opposite direction: from *Messina* 5 p. m., *Gesso* 8.15, *Archi (Milazzo)* 10.50 p. m., *Barcellona* 12.5 a. m., *Patti* 3.30, *Giojosa* 5.15, *Capo Orlando* 7.45, *S. Agata* 10, *S. Stefano* 3.15 p. m., *Castel di Tusa* 5, *Cefalù* 3 a. m., arrival at *Cerda* 6.30 a. m. The train starts at 7. 30, and arrives at *Palermo* at 9. 15 a. m. — This route is one of the most beautiful in Sicily, but travelling so far by diligence is fatiguing.

STEAMERS between Palermo and Messina three times a week: *Società Florio* once direct in 13 hrs., starting from Palermo on Saturdays at 5 p. m., and arriving at Messina on Sundays at 6 a. m. (from Messina on

Thurs. 4 p.m., arrival at Palermo on Frid. 5 a.m.); and once indirectly, leaving Palermo on Tuesdays at 6 a.m., reaching Cefalù at 10, S. Stefano at 12.45 p.m., Capo d'Orlando at 4.30, Patti at 7, Milazzo at 10.30; leaving Milazzo again on Wednesdays at 4 a.m., reaching Lipari at 6.30, and Messina at 1.30 p.m. (From Messina on Sun. at 8 a.m., reaching Lipari at 2 p.m., Milazzo at 5. 30; leaving Milazzo again on Mon. at 2.30 a.m., reaching Patti at 5 a.m., Capo d'Orlando at 7. 30, S. Stefano at 11. 15, Cefalù at 2 p.m., and Palermo at 7 p.m. — *Società Trinacria*, direct: leaving Palermo on Fridays at 5 p.m., reaching Messina on Saturdays at 7 a.m. (leaving Messina on Tues. at 5 p.m., reaching Palermo on Wed. at 7 a.m.). Cabin fare from Palermo to Messina 33½ fr.

The steamboat voyage may be suitably combined with the diligence journey as follows. On Monday take the first train to *Cerda*, drive thence by diligence to *Cefalù* (2½ hrs.), see the cathedral, and ascend the castle. On Tuesday take the steamer to *Milazzo*, and proceed thence next day by diligence (or by the early steamer).

From Palermo to *Cerda*, see pp. 259, 260.

The first part of the route is bleak and treeless, and, as its appearance indicates, is rendered unhealthy by malaria. The road crosses the valley of the *Fiume Torto*, and soon reaches *Bonfornello*, a solitary farm-house.

The houses on the left stand on the ruins of a Doric temple which has not yet been excavated. On the height to the right lay **Himera,** the most western town of the Greeks in Sicily, the birthplace (about 630) of Stesichorus, orginally called Tisias, the perfecter of the Greek chorus. If we ascend the abrupt hills, overgrown with sumach, we reach a table-land which gradually slopes downward from the small town of *La Signora*. To the E. flows the *Himera Septentrionalis*, or *Fiume Grande;* on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hills descend precipitously to the plain of the coast; on this side the town was defended by massive walls.

Himera was founded by Zanclæans in 648. One of the greatest battles ever fought by the Greeks took place on behalf of the citizens in 480, when Gelon and Theron surprised Hamilcar, the Carthaginian, while he was besieging the town, and annihilated his army. He himself sought a voluntary death in the sacrificial fire, in order to appease the wrath of the gods. The battle was probably earlier than that of Salamis, though Greek historians have stated that both were fought on the same day. In 409 Hannibal Gisgon, grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it.

The *Fiume Grande*, with the *Fiume Salso*, bisects the island, and has frequently formed a political frontier (under the Romans and under Frederick II.). Beyond the Fiume Grande the straight and monotonous road traverses a malarious district, in which it is dangerous to indulge in sleep. To the right are obtained beautiful glimpses of the fissured valleys of the *Madonian Mts.* near *Roccella*. Farther up in the valley traversed by the Fiume lies *Collesano*, a town which possesses remnants of walls and buildings of an unknown period. Above the mountains enclosing the valley tower the *Monte S. Salvadore* (6266 ft.) and the

Pizzo Antenna (6480 ft.), the highest peaks of the Nebrode. Below *Lascari* and *Gratteri*, and lastly below *Gibilmanna*, *i. e.* the 'manna-mountain', the road leads through a beautiful, cultivated district to Cefalù. In the vicinity considerable quantities of manna are obtained from the exudations of the manna-tree (Fraxinus ornus).

22½ M. (from Cerda) **Cefalù** (*Albergo d'Italia*, with *trattoria, in the Piazza del Duomo), *Cephalœdium*, a thriving town with 12,000 inhab., who are engaged in trading, sea-faring, and the sardine fishery, lies at the base of a barren promontory which rises abruptly from the sea on the S. side, and on which the ancient town stood. The limestone rock, composed almost entirely of fossils, which towers above the town, bears the fragments of a mediæval *Castle* and the remains of a polygonal structure. This appears to have been a kind of treasury, to which during the Roman period a vault was added, and which was afterwards converted into a Christian place of worship. The summit, on which there are remains of a Norman castle, commands a magnificent survey of the N. coast and the lofty mountains as far as Palermo.

Cephalœdium is mentioned in history for the first time in 397 in connection with the wars between Dionysius I. and Carthage, and occasionalty during the Roman period. In 837 the Arabs besieged it unsuccessfully, but captured it in 858. In 1129 when King Roger was returning from Naples, and his vessel was in danger of shipwreck, he is said to have vowed to erect a church to Christ and the Apostles on the spot where he should be permitted to land. The vessel was driven ashore at Cefalù, and he accordingty began to build a handsome cathedral here. The charter of foundation, dating from 1145, and still preserved in the episcopal archives, contains, however, no allusion to the above story.

The **Cathedral*, a noble monument of Norman architecture, lies to the W. at the foot of the promontory, and around it the modern town has sprung up. Two imposing towers of four stories, connected by a colonnade, flank the façade, recalling the huge towers of St. Etienne at Caen erected by William the Conqueror. The walls of the colonnade were covered with mosaics, now destroyed, in memory of King Roger and of his successors who continued the building. The W. entrance is coeval with the foundation. The portal is of unique construction. The apses are decorated externally, but the outside is otherwise plain.

The church, built in the form of a Latin cross, possesses a nave, two aisles, and three apses. Nave double the width of the aisles. Length 243, width 92 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino. The **Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those preserved in the monasteries on Mt. Athos. The beautifully executed figure of the Saviour was completed in 1148. A number of other figures, Mary with four archangels, prophets and saints, appear from their selection to have been the work of Greek artists. In the transepts once stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo. Frederick II. caused them to be transferred to Palermo in 1209, during the absence of the bishop Giovanni on a mission to the sultan of Damascus. On the return of the latter he indignantly excommunicated the emperor for this act of spoliation, but was subsequently appeased by a grant of land.

The fine * *Cloisters* adjoining the church resemble those at Monreale, but are not so well preserved.

The heirs of the late Baron Mandralisca possess a small collection of antiquities here, including almost all the objects of interest found in the island of Lipari (p. 292).

32 M. *Finale*, on the *Fiume di Pollina*, was the ancient *Monalus*. The loftily situated little town of *Pollina*, 3 M. inland, is supposed to be the ancient *Apollonia*, which Timoleon delivered from its tyrant Leptines.

40 M. *Castel di Tusa*. Near it, on an eminence to the E., lay *Alaesa*, founded in 403 by the tyrant Archonides of Herbita. The town was an important place under the Romans; its ruins are 2 M. in circumference. It is skirted by the *Alesus*, now *Fiume di Pettineo*. The road crosses this river, and then the *Fiume Regitano*, in the valley of which, 9 M. inland, lies the town of *Mistretta* (11,200 inhab.), the ancient *Amestratus*, a place which has rapidly improved since 1860.

55½ M. *S. Stefano di Camastra* (Nuova Locanda, and another, both tolerable), with 4700 inhab., stands on an eminence by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley below. Cheese made from sheep's milk (caccio cavallo) and wool are the staple products.

Between S. Stefano and S. Agata lies the *Bosco di Caronia*, the largest forest in Sicily. The road crosses numerous brooks, and is bordered by the myrtle, the mastix, and the cistus-rose. It passes the harbour of *Caronia* (6 M. from S. Stefano), the *Calacte* ('beautiful shore'), founded by Ducetius in 440, and then crosses the *Fiumara of S. Fratello*, or *Furiano*, which flows through the midst of a perfect grove of oleanders.

The town of *S. Fratello* (7400 inhab.), 4½ M. inland, is one of the Lombard colonies which accompanied Adelaide of Monferrat, wife of Roger I., to Sicily. Others established themselves at Piazza, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at S. Fratello, Piazza, Nicosia, and Aidone. Near S. Fratello is the grotto of *San Teodoro*, containing many fossil bones of different species of mammalia.

Near *Acqua Dolce* (11 M. from Caronia) lay the town of *Aluntium*, of which nothing is known beyond the allusion to it by Cicero in his oration against Verres.

75 M. *S. Agata* is a small town with a bad inn. The road crosses the beds of numerous torrents, in the first of which, the *Rosamarina*, bordered by oleanders, are the fragments of a Roman bridge. To the right lies *S. Marco*, probably the ancient *Agathyrnum*. The ruins of a mediæval palace in the *Fiumara Zapulla* are next passed. Between the mouth of this torrent and Capo Orlando was fought, 4th July, 1299, the great naval battle in which Frederick II. was defeated by the united fleets of Catalonia and Anjou under Roger Loria. On the height to the right, facing us, we observe the small town of *Naso*, where the silk-

culture is extensively carried on. The whole district resembles a luxuriant orchard. As soon, however, as we pass —

84½ M. *Capo Orlando*, the extreme rocky point (305 ft.) of which lies to the left of the road, the appearance of the country is changed, and the mountains now rise abruptly from the sea. Capo Orlando is 94 M. from Palermo, which is visible from the end of the promontory in clear weather. The broad *Fiumara of Naso* and the picturesque *Brolo*, with the small town of that name, are next reached; then *Piraino*. The traveller may proceed direct hence by *Sorrentini* to Patti, and thus considerably shorten his journey. A mountain of considerable height must, however, be traversed (2608 ft.), while the coast-route by *Capo Calavà* is remarkably picturesque.

The road ascends from a valley to (94 M.) *Giojosa* (Sicil. *Giujusa;* 4600 inhab.), winds at a great height above the sea round the abrupt granite promontory of *Calavà*, which it penetrates by a short tunnel, and descends to the Marina of Patti, whence it again ascends through an avenue of pepper-trees.

(100 M.) **Patti** (*Locanda* of *Antonino Arrigo*, a small inn to the left of the road; *Locanda Nuova*, inferior), an episcopal residence with 8200 inhab., and large monasteries, notwithstanding its fine situation on the hill, is unhealthy. In the modernised *Cathedral* is interred Adelasia, mother of King Roger, and widow of Count Roger and of King Baldwin of Jerusalem. The wealthiest family in this district is that of the barons of Sciacca, who possess a beautiful château on the *Scala*, 3 M. to the N. of Patti. To the same family belong the environs of Tyndaris. From Patti to Messina direct 44 M., to Milazzo 25 M.

The road to Milazzo ascends. The promontory to the left with the *Pizzo di Mongiò (Monte Giove)* was once the site of the town of **Tyndaris** (road-side inn).

Tyndaris, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans, and attained to great power and wealth. Its inhabitants were the first who opposed Verres, and engaged Cicero as their advocate. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The promontory, rising 918 ft. above the sea, consists of granite, gneiss, and above these a stratum of limestone. The summit is occupied by the church of the *Madonna Nera*. Remains of a theatre and two mosaic pavements have been preserved. The internal diameter of the theatre is 212 ft., orchestra 77 ft.; the *cavea* is divided into nine *cunei*, and contains twenty-seven tiers of seats. Several statues of Roman workmanship found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.)

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnavilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night, and to be identical with the Fata (fairy) Morgana. The curious may reach the entrance by being lowered over the cliff with ropes.

The fatigue of ascending the promontory is amply repaid by the magnificent view it affords of the sea, Milazzo, the Lipari Islands, the Neptunian Mts., the conical Pizzo di Tripi, on which Abacænum (now Noara) lies, and Ætna.

The road then descends to the bay of *Olivieri*, between Tyndaris and Milazzo. The fertile plain is traversed by a number of torrents which frequently prove very destructive. The largest of these are the *Olivieri*, *Arangia*, *Crancotta*, *Salica*, and *dell' Aranci*, on which last the sulphur-baths of *Termini di Castro* are situated. We next reach the wealthy towns of *Barcellona* (with sulphur-baths, much frequented from May to September, when omnibuses run daily to and from Messina, with the aid of which Milazzo and Tyndaris may be visited) and *Pozzo di Gotto*, near which, on the Longanus, Hiero of Syracuse defeated the Mamertines in 270. The road crosses the fiumare *Cantone*, *Landro*, and *S. Lucia*. It then divides, the branch to the right leading direct to Messina, and that to the left through the vast vineyards of the Neapolitan ex-minister Cassisi (formerly the property of the order of St. John) to Milazzo. The Emp. Frederick II. once possessed an extensive park for game here; and it was here, according to Homer, that the herds of Helius were pastured.

125 M. **Milazzo** (*Locanda Villa Nuova*, in the main street, tolerable), the ancient *Mylae*, a town with 12,000 inhab., possesses a good harbour and a *Castle* erected by Charles V. and restored in the 17th cent., the pinnacles of which command a charming view (now a prison; visitors apply to a sergeant to the right of the entrance).

Mylae was founded at a very early period by colonists from Messana-Zancle, who in 648 quitted the settlement and proceeded to Himera. The territory remained subject to the Messenians, until Laches in 427 made it over to the inhabitants of Rhegium. In 394, however, the Messenians again possessed themselves of the town, and re-erected it after it had been destroyed by Agathocles. Here in 260 Duilius gained for the Romans their first naval victory, having by means of his boarding-bridges assimilated the naval battle to a conflict on land. No ancient remains have been discovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the Spanish war of succession. On 20th July, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat.

A drive (2 fr.) as far as the lighthouse on the well cultivated promontory, commanding beautiful glimpses, through the foliage, of the sea on both sides, is recommended. Extensive tunny-fisheries. — Boat with two rowers from the tonnara to Tyndaris in 2-2½ hrs., 10-12 fr.; to Capo Orlando in 4 hrs., 20 fr.; see p. 281.

From Milazzo to Messina, 20½ M. The road traverses the plain of the coast to *Spadafora*. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa. On the heights to the right stands *S. Pietro* (Sampieri), Sicil. *Monforte*, and among the higher mountains, on a summit surrounded by precipitous cliffs, the small town of *Rametta*, in which the Christians maintained themselves down to 965. From Spadafora the road ascends to *Divieto*, *Bavuso* (Sicil. Bauso), and *Gesso*, where the Saracens remained until a late period. The luxuriant fertility of the fields soon diminishes, and we reach the zone of the heath and grass which clothe the precipitous slopes of the Neptunian Mts. Beautiful retrospect. The summit, the so-called *Telegrafo*, or *Colle di San Rizzo* (1722 ft.), commands a view of the strait of Messina: to the left is the Faro, opposite to it Scilla in Calabria, then on a projecting angle S. Giovanni, numerous villages, and farther to the right Reggio. The forests of the lofty Aspromonte occupy the extremity of the Calabrian peninsula. In front of the spectator extends the sickle (Zancle) shaped harbour of Messina; the road descends to a profound and sinuous ravine. (The Abbadiazza, see p. 290.)

145 M. (from Cerda) **Messina,** see p. 284.

From Termini (p. 259) to Leonforte.

This new road, about 62½ M. in length, was once the route usually pursued by the Arabs on their predatory incursions into the interior from Palermo. The road ascends by the *Fiume Torto* to *Cerda* (p. 260), crosses the mountain, and descends to the valley of the *Fiume Grande* and the small towns of *Sclafani* (marble sarcophagus in the church) and *Cattavuturo* (18 M. from Termini). The latter is of Saracenic origin (*Kalat-Abi-Thaur*), and was taken by Roger I., who granted it to his daughter Matilda. It now contains 5300 inhab. The road ascends thence to *Polizzi*, situated on a lofty rock (3008 ft.), a town fortified by Roger I., and of considerable importance in the middle ages. On the mountain which is crossed hence to (6 M.) *Petralia*, rise the *Himera Meridionalis* (*Fiume Salso*) and the *Himera Septentrionalis* (*Fiume Grande*), which the ancients believed to possess one common source. *Petralia Sottana* and *Soprana* are two country-towns in a fertile district with imposing mountainous environs, occupying the site of the ancient *Petraea*. To the S., on the top of the hill, lie *Buonpietro* and *Alimena*. The latter was conquered by the Saracens in 843, and is probably the ancient *Hemichara*. From Petralia the road traverses a lofty mountain to (6 M.) *Gangi*, a town with 13,000 inhab., the ancient Sikelian *Enguium*, originally a Cretan, *i. e.* a Phœnician colony, where in Cicero's time a celebrated temple of *Magna Mater* (or Astarte), despoiled by Verres, was situated. One of the best Sicilian painters of the 17th cent., known as Lo Zoppo (the lame), was also surnamed 'di Gangi'. The road leads hence through a fertile tract to (9 M.) *Sperlinga* (2592 ft.), which alone showed partiality to the French in 1282, whence the saying, 'Quod Siculis placuit sola Sperlinga negavit'; thence to (3 M.) *Nicosia*, with 14,800 inhabitants who still speak a Lombard dialect, a town of thoroughly mediæval appearance, regarded as more behind the age than any other in Sicily. The road then passes *Rocca di Sarno*, where the brave Norman Serlo perished through treachery, and leads to *Leonforte* (p. 268).

35. Messina.

Arrival by Sea. The vessels anchor in the middle of the harbour. The small house on the water's edge is the *Sanità* (Pl. F, 3), where passengers are landed in small boats (tariff ½ fr., or with luggage 1 fr.). Luggage is slightly scrutinised at the dogana by officers of the municipal customs. Porter for ordinary luggage from the Sanità to the Dogana, and thence to a hotel, 1 fr.

Hotels. *La Vittoria (Pl. a), Strada Garibaldi 66, R. from 2½, L. and A. 1½, B. 1½, D. 4-5 fr., pension 12 fr. per day. Albergo di Venezia, Strada della Neve 7 and 11, second class, R. 2-2½, L. and A. 1 fr. (advisable to ask charges); Albergo Trinacria (Pl. c) on the quay, with view, entered from the Str. Pozzo Leoni, a side-street leading from the Marina to the piazza of the theatre; a good 'hôtel garni' on the 2nd floor, R. 1½-2 fr.; Hôtel de Genève, Piazza del Muncipio; Albergo Centrale, Via del Rovere, etc.

Restaurants. **Café Nuovo*, on the ground-floor of the Teatro Vittorio Emanuele, table d'hôte at 5 o'cl. 3 fr.; *Ristoratore Nazionale*, adjoining the theatre; *Venezia*, see above; *Sicilia*, Via Garibaldi 121, first floor. — **Cafés.** Best ices at the *Peloro*, Corso Cavour, Piazza dell' Annunziata; *Café Nuovo*, see above; *Palestro*, Via Garibaldi, not far from the Vittoria ('mezza granita' 15, gelato' 25 c.). — **Beer** at the *Birreria Svizzera*, Via Garibaldi 219, 40 c. per bottle, Vienna beer 1 fr. (A German skittle-club is established in the garden here. — A club with reading, billiard, and other rooms is the *Casino della Borsa* in the Teatro Vittorio Emanuele. Introduction by a member necessary in both cases.)

Cab Tariff.	One horse		Two horses	
	single	return	single	return
Drive in the town, incl. quay	— 50	85	1 —	1.50
To the station	— 50	85	1 —	1.70
To the station at night	1 —	1.70	2 —	3 —
To the Campo Santo	— 85	1.50	1.50	2 —
To the Torre di Faro	4.50	6.50	6 —	10
First hour	1.50	—	2 —	—
Each additional hour	1.—	—	1.50	—

Donkeys for hire opposite the Ospedale Civile (Pl. 14), in the prolongation of the Corso Cavour, per day 5, half-day 3 fr.

Post Office (Pl. 18) in the Palazzo della Provincia, Corso Cavour, entered from the Str. S. Agostino, a side-street. — *Diligence Office* (Messagerie Postali Terrestri), Corso Cavour 148. — *Telegraph Office* (Pl. 21), Piazza dell' Annunziata.

Baths. *Sea Baths* near the quay, well fitted up, ½ fr. — *Mineral Baths* (sulphur), Largo del Purgatorio 6, first floor. *Warm*, *Vapour*, and other baths, at the hydropathic establishment, Pal. Brunacini, Corso Cavour, managed by Dr. Genovese.

Railway to *Catania* and *Syracuse*, see RR. 37, 39.

Steamboats. Regular communication with all the harbours of Italy, the East, and Malta. To *Naples* five or six times weekly, see p. 226. — To *Palermo* three times weekly: Tues. and Thurs. at 4 p.m. direct in about 12 hrs.; Sund. at 8 a.m. viâ Lipari, Milazzo, etc. (comp. p. 278). — To *Catania* three times, and to *Syracuse* once weekly. — To *Malta* by Catania and Syracuse once weekly, see p. 328. — To *Ancona* once weekly. — A steamer of the Messageries Maritimes touches at Messina once weekly on its way to *Turkey*, and one of the Società Rubattino four times monthly for *Egypt* and the *Levant*. — To *Athens*, see p. 351. — Vessels of the Florio Co. perform the circuit of *Sicily*, see p. 278. — To *Lipari*, see p. 291. — Offices: *Messageries Maritimes*, Strada Garibaldi 102, entrance in the side-street leading to the quay; *Società Florio* and *Società Rubattino*, Marina 132, opposite the Sanità; *Società Peirano-Danovaro*, Via del Rovere, not far from the Vittoria; *Società La Trinacria*, Vico del

Geograph Anstalt von

MESSINA
1:20.000
100 0 100 200 300 400 500
Metres
Forte del
S.S. Salvatore
Faro piccolo
Piazza
Faro grande
Bacino
Lazzaretto
S. Raineri
PORTO
Bassi fondi
Cimitero protest.te
Cittadella
Mercato
Dogana
Ingresso d. Cittadella
Stazione d.a Ferrovia
Piazza di Terranuova
Forte Don Blasco
Vasca
Santa marittima
Fonte di Nettuno
Alberghi:
a. Vittoria F. 3. 4.
b. Venezia E. 3.
c. Trinacria F. 3.
Wagner & Debes Leipzig

Teatro Vittorio Emanuele, opposite the entrance to the Casino della Borsa. — To *Reggio*, see p. 290.

Consulates. *American:* Mr. Behn. *British:* Mr. Richards.

English Church Service.

Photographs and *Maps* of Sicily in great variety sold by *Welbatus*, Via Garibaldi 103. — Lithographer, E. Bühring.

The *Climate* of Messina is healthy, being neither cold in winter nor oppressively hot in summer, but the constant current of air passing through the strait renders it trying to consumptive or rheumatic persons.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times, and are still esteemed.

In fine weather one day at least should be devoted to Messina. The town and environs present some excellent points of view, particularly towards Calabria by evening light, while the morning passage to Reggio affords a strikingly grand survey of Mt. Ætna and the other mountains of Sicily. The sights of the town itself are unimportant.

Messina, the chief commercial town of Sicily, with 70,300, or including the adjoining 48 villages (casali) 112,000 inhab., the seat of an appeal court, an archbishop, and a university, is situated on the *Faro* or *Stretto di Messina*, and is overshadowed by a range of rugged rocky peaks. In grandeur of scenery it vies with Palermo. The harbour, which is formed by a peninsula in the shape of a sickle, is the busiest in Italy in point of steamboat traffic, and is one of the best in the world. It is entered annually by upwards of 10,000 vessels, of an aggregate burden of 1,260,000 tons, of which about 1300 are steamers of 809,000 tons.

The town is on the whole well built, and has several handsome streets. The animated harbour is flanked by the *Marina*, or *Corso Vittorio Emanuele*, with the monotonous Palazzata. Before the earthquake of 1783 the houses were built on a uniform plan, but they were afterwards only partially re-erected in the same manner. Parallel to the Marina runs the *Via Garibaldi*, beyond which is the *Corso Cavour;* and the *Via dei Monasteri*, still farther from the quay, forms a fourth parallel street. The upper streets of the town, and particularly the Via Monasteri, afford charming glimpses of the sea and the opposite coast of Calabria through the cross-streets.

Messina has experienced many vicissitudes. It was founded by Cumæan pirates and Chalcidians under Perieres and Cratæmenes in 732 on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the harbour, and it was governed by the laws of Charondas. Here, as in other Sicilian towns, the conflicts of the people with their rulers ended with the establishment of a tyranny. About 493, fugitives from Samos and Miletus, by the advice of *Anaxilas* of Rhegium, took possession of the defenceless city. Anaxilas soon afterwards established himself here, and emigrants from all quarters, chiefly Messenians from the Peloponnesus, settled in the city and gave it the name of *Messana*. Anaxilas maintained his supremacy throughout all the vicissitudes of the town until his death in 477. His sons, however, retained possession of the supreme power till 461 only, when the original constitution of the town was revived. Messana participated in the wars against Ducetius, and subsequently took the part of the Acragantines against Syracuse, with which it afterwards united against Leontini and the Athenians. To the latter, however, it was compelled to surrender in 427. In the great Athenian and Syracusan war Messana remained neutral. It then engaged in a conflict with Dionysius, but without decisive result owing to the disunion occasioned by party-spirit. In 396 the town was taken and entirely destroyed by the Carthaginian

Himilco; a few only of the inhabitants effected their escape to the mountains. *Dionysius* speedily rebuilt the town, whence he proceeded to conquer the not far distant Rhegium. After a variety of changes the Carthaginians gained possession of the place, but were expelled by *Timoleon*. In the contests with Agathocles it again took the side of the Carthaginians, whose mercenaries, the Mamertines ('sons of Mars'), treacherously possessed themselves of the town and maintained it against Pyrrhus. *Hiero II.* of Syracuse succeeded in reducing it. But the fruits of his victory on the Longanus in 270 were reaped by *Hannibal*, who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When it was invested by the Syracusans and Carthaginians, the siege was raised by Appius Claudius, and it thenceforth became a Roman town, being afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius it was taken and plundered by the soldiers of the former. Augustus then established a colony here, and Messina continued to be a place of great importance, although not exercising so decisive an influence on the fortunes of Sicily as Syracuse and Lilybæum. The Saracens took the town in 842, and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur de Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the head-quarters of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant Alaimo and the courage of the Dina's and Chiarenza's at a critical time saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the Emp. Charles V. showed great favour to Messina, and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected (p. 288) in honour of his son Don John of Austria on the return hither of the victorious hero of Lepanto (1571) in his 24th year. But a quarrel between the aristocratic families (Merli) and the democratic party (Malvizzi), stimulated by the government which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Merli, at first victorious, expelled the Spanish garrison, and defended themselves heroically against an overwhelming force. To save their city from capture the senate sued for the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by Duquèsne over the united Spanish and Dutch fleets under De Ruyter. In 1678 the French abandoned the place in an almost clandestine manner, and the population was now reduced from 120,000 to a tenth of that number. The town never recovered from these disasters, and was afterwards kept in check by the now dismantled citadel erected at that period. During the 18th cent. Messina was overtaken by two overwhelming calamities — a fearful plague (1740), of which 40,000 persons died, and an earthquake (1783) which overthrew almost the whole town. (Messina lies on the line of contact of the primary and secondary formations, on which boundary earthquakes between Ætna and Vesuvius are always most violent.) The severe bombardment of 3rd-7th Sept., 1848, also caused great damage, and in 1854 the cholera carried off no fewer than 16,000 victims, but at the present day the town is again in a prosperous condition. The original town lay between the torrents of Portalegni and Boccetta, but was extended under Charles V. towards the N. and S. The suburbs of S. Leo on the N. and Zanera on the S. are now completely united with the town.

Owing to the numerous calamities which Messina has sustained at the hand of man and from natural phenomena, it contains fewer relics of antiquity than any other town in Sicily.

The ***Cathedral,** or *Matrice* (Pl. 1), an edifice of the Norman period, was begun in 1098, and completed under Roger II. In 1254 it was damaged by a fire which broke out during the obsequies of Conrad IV. In 1559 the spire of the campanile was burned down, and in 1783 the campanile and the transept were overthrown by the earthquake, so that little of the original building is now left. The form of the church is that of a Latin cross, 305 ft. in length, and across the transepts 145 ft. in width. The choir with its two towers was entirely rebuilt in 1865. The tasteful entrance-façade dates from the 14th cent.

Interior. The twenty-six granite columns which support the flat roof are said to have once belonged to a temple of Neptune near the Faro (p. 290).

The *High Altar*, which is decorated richly, but in bad taste, is said to have cost no less than 3,825,000 fr. in 1628. The receptacle in the interior is believed by the faithful to contain the celebrated epistle of the Madonna della Lettera, which the Virgin Mary is said to have sent to the citizens by St. Paul in the year 42, and in honour of which great festivals are still celebrated (3rd June). This, like several other documents, has been proved to be a forgery of the well known Constantine Lascaris (d. 1501). — The sarcophagus by the wall of the choir, to the right near the high-altar, is sacred to the memory of Emp. Conrad IV., whose remains were burned. The sarcophagus on the opposite side, to the left, contains the remains of Alphonso the Generous (d. 1458), and another those of Queen Antonia, widow of Frederick III. of Arragon. — The *Mosaics* in the apse, of Christ with the Virgin, St. John, and the archangels Gabriel and Michael, and also a Madonna in Trono on the left and St. John on the right, were executed during the reign of Frederick II. and the archiepiscopate of Guidotto (d. 1333).

In the transept, on the left, is a Renaissance altar of 1530; on the right is the interesting monument of the archbishop Guidotto de' Tabiati (d. 1333), by *Gregorio da Siena*. — Two marble slabs in the nave, to the left by the organ, enumerate the privileges granted to the city by Henry VI. Above them was formerly a painting representing Henry VI., Constance, and their son Frederick II. — The pedestal of the vessel for holy water, by the side-entrance to the left, bears a Greek inscription, according to which it once supported a votive offering to Æsculapius and Hygeia, the tutelary deities of the town.

In the Piazza del Duomo, nearly opposite the façade of the cathedral, is the *Fountain of Fra Giov. Ang. Montorsoli* (Pl. 13), a pupil of Michael Angelo, executed 1547-51, with statues of the Nile, Ebro, Tiber, and the brook Camaro near Messina on the margin of the principal basin, and richly decorated with basreliefs.

In the small Piazza de' Catalani, not far from the cathedral, is *S. Annunziata dei Catalani* (Pl. 4), the oldest Norman church at Messina. A temple of Neptune, and afterwards a mosque, are said once to have occupied the same site. Over the door is a Saracenic inscription. The columns in the interior are antique.

Opposite the Montorsoli Fountain and the cathedral façade is the Via dell' Università, leading to the —

University (Pl. 22), which contains a *Library* with some valuable MSS., a *Natural History Collection*, a few antiquities from Taormina, and a small *Picture Gallery*. The gallery is worthy of a visit as it contains five fine works by Antonello da Messina:

two bishops, an *Enthroned Madonna (1473), Angels, and an Annunciation (admission daily, 10-4; we turn to the right in the court and ascend the staircase on the right; at the top we follow the passage in a straight direction; at the end of it, in the Segretaria on the right, we find the custodian, 1/2 fr.).

In the Benedictine church of *S. Maddalena* (Pl. 9) a fearful struggle took place in Sept., 1848, between Messinians and the invading Swiss troops.

At the corner of the Corso Cavour is the *Palazzo Brunacini* (Pl. 15), where a scene which has been admirably described by Goethe took place between that illustrious traveller and the intendant.

In the Corso Cavour, on the left, is *S. Niccolò* (Pl. 12), containing a *Christ, over the high altar, the masterpiece of the painter Girol. Alibrando of Messina (1519). On the same side is the *Palazzo della Provincia*, containing the Post Office (Pl. 18). On the right, farther on, is the small Piazza dell' Annunziata, embellished with a statue of *Don John of Austria* (Pl. 19), which was erected by the Messinians in 1572 (p. 286).

Not far from the Boccetta is the church of *S. Francesco d'Assisi* (Pl. 6), erected in the 13th cent., behind the high altar of which is an antique sarcophagus with the Rape of Proserpine.

In the Via Garibaldi, adjoining an open space where a band often plays on summer evenings, is situated the *Palazzo Municipale* (Pl. 16), erected by Giacomo Minutoli in 1806-29. — The *Teatro Vittorio Emanuele* (Pl. 20), opened in 1852, is adorned with sculptures in marble by Rosario Zagari, and is the finest theatre in Sicily.

Pursuing the same direction, we next come to the public gardens of *La Flora*, commonly known as the *Villa* (Pl. G, 2), where a band often plays on summer evenings, and sometimes also on winter afternoons.

The ***Quay**, with its brisk steamboat traffic, affords a pleasant walk. On the S. side is the *Dogana* (Pl. F, 5), on the site of a palace once occupied by Emp. Frederick II. and other monarchs.

We may now visit the peninsula on the E. side of the harbour. The *Citadel* here is now being taken down. Beyond it, on the right, is the *Protestant Cemetery*. We next come to the large **Lighthouse** (Pl. H, 3), nearly 1 M. from the Dogana, which commands a remarkably fine *view (custodian 1/2 fr.). To the W. lies the town with its sheltering mountains (the Dinnamari, the highest peak on the left, 3707 ft.; the Monte Cicci on the right, 1995 ft.). To the E. are the mountains of Calabria, which look wonderfully near in clear weather. We may then return from the *Lazaretto* to Messina by boat (1/4 fr.).

The best survey of the town is obtained from the ***Villa Guelfonia** (Pl. 23; reached by ascending the side-street of S. Agostino,

which diverges from the Corso by the post-office, and turning to the right at the top of it). It belongs to the advocate Sign. *Santi De Cola*, who kindly admits visitors (small fee to porter on leaving). This spot is said to have been once occupied by the castle of the Mamertines, and the remains of the Norman stronghold of *Matagrifone* or *Rocca Guelfonia* are still to be seen here.

A still more extensive view is obtained from the dismantled fort of ***Castellaccio**, situated high above the town to the W. (ascent $^1/_2$ hr.).

At the S. end of the Corso Cavour we skirt the *Torrente Portalegni* to the right (W.); after 3 min. turn to the left into the *Via Alloro*; then follow the *Vico Lungo Arcipeschieri* to the gate; immediately beyond the gate turn to the left, and after 10 paces ascend by the steep, rain-worn path to the right (comp. Pl. D, 4; D, 3; C, 3).

This hill was fortified in ancient times also. The present building, which is now being removed, was erected in 1550, under Charles V. The view embraces the town, the strait, and the Calabrian Mts.

Farther to the S. rises **Fort Gonzaga**, erected in 1540, a similar point of view (comp. Pl. C, 5; ascent $^1/_2$ hr.; turn to the right at the end of the Corso Cavour, and after 150 paces, beyond a fountain, cross the smaller bridge to the left). The hill between Gonzaga and the town is the *Mons Chalcidicus*, on which Hiero II. pitched his camp in 261, and where Charles of Anjou established his headquarters at a later period. In 1861 Cialdini bombarded the citadel from this point.

On an eminence 1 M. to the S. of the town, lies the new ***Campo Santo**, which we reach by the Catania road. (Or, about $^1/_2$ M. beyond the bridge over the Torrente Portalegni, we may follow the Via del Campo Santo to the right, which passes the back of the cemetery; comp. Pl. D, 6; cab, see p. 284.) The view from this height is very striking. Handsome Ionic colonnades are now being erected here, and under them is interred the patriotic Sicilian historian La Farina, a zealous promoter of the union of Sicily and Piedmont in 1860. At the top of the hill is a modern church in the Gothic style.

Another fine point of view is the *Monte dei Cappuccini* to the N. (Pl. D, E, 1; ascent of 10 min. from the end of the Via Garibaldi, turning to the left beyond the Torrente Trapani). The hill is now used as a drilling-ground. The best stand-point is near the cross.

A pleasant view is also obtained from the *Eremitaggio di Trapani*, reached by ascending the Torrente Trapani for 1 hr.

*Excursion to the Faro ($7^1/_2$ M.; cab, see p. 284; bargain necessary as to the stay to be made). The road skirts the base of precipitous heights rising near the shore, passes the country-houses of *Al Ringo*, and leads to the suppressed Basilian monastery of *Salvatore dei Greci*, which was founded by Roger I. on the promon-

tory of the harbour, but transferred hither in 1540. The view of Calabria becomes more striking as the strait narrows. We next pass the fishing village of *Pace* and through the colonnade of the church of *La Grotta*, which is said to occupy the site of a temple of Diana. The two salt-lakes of *Pantani* are connected with the sea by open channels. A famous temple of Neptune once stood here.

The fishing village of **Faro** *(Trattoria Peloro)*, situated on the promontory which forms the N.E. angle of the island of Sicily *(Promontorium Pelorum)*, sprang up at the beginning of the present century, when the English constructed intrenchments here in order to prevent the French under Murat from crossing to the Sicilian coast. On the extremity of the promontory, $^1/_2$ M. from the village, rises the *Lighthouse*, which should be ascended for the sake of the view (custodian not always on the spot; enquiry to be made in the village). This is the narrowest part of the Strait of Messina (3600 yds.). On a rock opposite, to the N.E., lies Scilla; to the left of it is Bagnara; then the lofty Monte S. Elia, surmounted by a small chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioja with the Capo Vaticano stretching far out to the W. To the N. and N.W. are the Lipari Islands and the open sea.

Charybdis, according to the legend of the Greek mariners, lay opposite to Scylla, whence the well known proverb; but the name is now believed to have been applied to the strong currents (rema, ῥεῦμα) which sweep round this coast on a change of tide. The principal of these are off the village of Faro and near the small lighthouse at the extremity of the 'sickle' of Messina. The latter current is called the *Garofalo* (carnation) owing to its circular form. Into this species of whirlpool the diver Cola Pesce of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

An Excursion from Messina to Scilla takes 6-7 hours. The direct distance by sea is 11 M., and the passage occupies $1^1/_2$-$2^1/_2$ hrs. according to the state of the wind and tide. The castle of Scilla is worthy of a visit (see p. 203).

A *Trip to Reggio (p. 212) is strongly recommended, especially in the morning, when the Sicilian mountains and the majestic Ætna are lighted by the sun. Steamer daily at 6.15 a. m. and 2 p. m.; single ticket $1^1/_2$ fr.; embarcation 25 c. — *Monte Elia*, see p. 203; *Aspromonte* see p. 212.

The Telegrafo (p. 283), reached by carriage in 2 hrs. by the new provincial road (Pl. E, 1), is another fine point. Walkers or riders (donkeys, see p. 284) effect a great saving by following the paths which cut off the windings of the road. Beautiful view. — Walkers and riders should return by *S. Maria della Scala*, or *della Valle*, commonly known as **L'Abbadiazza**, the interesting ruins of a Norman nunnery. The W. portal and other parts of the church, which was richly endowed by William II. and Constance, date from the 12th century. When Peter of Arragon and the licentious Matilda Alaimo-Scaletta returned to Messina, which had just been relieved from the siege of Charles of Anjou, he was received here by the jubilant Messinians and their brave commandant Alaimo (2nd Oct. 1282). After the plague of 1347 the nuns removed to the town, using the nunnery as a summer residence, but as this was prohibited by the Council of Trent, the edifice fell to decay, and is now a picturesque ruin with desolate surroundings.

If time permits, the traveller may proceed to the N. of the Telegrafo to *Castanea*, a beautifully situated village on the W. slope of the *Mte. Cicci* (1998 ft.), and may also ascend the latter hill itself (extensive view).

The direct route to the top of Mte. Cicci (2½ hrs.) ascends the *Torrente di Paradiso*, which crosses the Faro road and falls into the sea 2½ M. to the N. of Messina. The whole of this range of hills commands admirable views in both directions: N. as far as Milazzo and the Lipari Islands, and E. over the strait and the Calabrian Mts.

36. The Lipari Islands.

For this excursion the traveller avails himself of the steamer starting from Messina for Palermo on Sundays at 8 a. m., arriving at Lipari at 1 or 2 p. m. (comp. p. 278). Monday should be devoted to the island of Vulcano, Tuesday to Lipari, and on Wednesday morning the traveller may return to Messina by the steamer from Palermo. In order to visit Stromboli three days more are required; in this case Messina may be reached from Lipari, viâ Milazzo, by the Sunday afternoon steamer just mentioned, and thence by land. Boat from Lipari to Stromboli and back 25-30 fr. The only inn in Lipari is the *Locanda Caravello*; in the other islands accommodation must be obtained at private houses. A visit to the Lipari Islands (from Messina and back in three days, expense about 60 fr.; to Stromboli 50 fr. more) is extremely interesting to the naturalist, as well as to the admirer of scenery, and, irrespective of the varied historical associations and legendary lore connected with them, will be remembered by the traveller as one of the most pleasing parts of his Italian tour.

The **Lipari Islands** (*Æoliae, Liparaeae, Vulcaniae, Hephaestiades, Strophades*), which are of volcanic origin, consist of seven islands and ten islets, variously named by the ancients, which supplied the Greeks with a fruitful theme of speculation and poetical composition. The aborigines were Italian; the earliest king, Liparus, was a son of Auson. At the time of the Trojan war, Æolus arrived at Lipari, married the daughter of Liparus, and became the father of six sons, whose supremacy extended even to Sicily. Ulysses (Odyss. x.) is also said to have visited Æolus in the course of his wanderings. As the number of the inhabitants had become greatly reduced, Pentathlus, a Heraclides like Æolus, established on the island a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the S.W. angle of Sicily. The new settlers cultivated the soil in common, and defended themselves bravely against the attacks of the Etruscan pirates.

Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians. The islands afterwards suffered from the incursions of the Carthaginians. In 260 the Roman admiral Cnæus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which must have occurred in B.C. 204, when the island of *Vulcanello* was upheaved from beneath the sea. In the year B.C. 126 eruptions under water were also observed here, destroying vast numbers of fish. In the middle ages the Saracens took possession of the island, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian kings and the Anjous of Naples, the islands changed hands according to the varying fortunes of the respective belligerents. Alphonso the Generous annexed them to Naples, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Haireddin Barbarossa, and in 1783 suffered greatly by the earthquake.

Lipari, called *Melingunis* in the most ancient times, the largest and most productive of the islands, is about 10½ sq. M. in area. The ancient town of the same name (Λίπαρα probably signifies 'the fertile') lay on an isolated rock on the E. coast of the island, where the fort is now situated, around which the

fertile slopes of cultivated land rise in the form of an amphitheatre towards *Sant' Angelo*, the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (754 ft.) on the N. and *M. di Guardia* (1214 ft.) on the S. In the centre of the plain, between the fort and the ascent towards S. Angelo, on the site of the new episcopal palace, were once situated extensive ancient *Baths*, partially excavated at the beginning of the present century, but again filled up by the Bishop Todaro, in order that they might not attract visitors. In this vicinity was situated the *Necropolis*, where Greek tombs are still found, bearing inscriptions on the basaltic tuff-stone, some of which are preserved in the seminary. The whole area is now called *Diana*, from a temple to that goddess which once stood here. The best collection of Liparian antiquities is now in the possession of the heirs of Baron Mandralisca at Cefalù (p. 280). M. Torremuzza enumerates twenty-three different coins of Lipari. Population of the whole island 12,000. A bishop, with thirty-two canons, has since 1400 presided over the diocese, which was formerly united with Patti. The secular administration is conducted by a delegate, subordinate to the prefect of Messina. The town, erected around the fort, is of modern origin. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* and church of *Addolorata* contain pictures by Alibrandi (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. Most of the private dwellings within the castle are now hired by government for the accommodation of about 200 manutengoli (accomplices) of brigands who are confined there. The *Marina Lunga*, N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamboats, contiguous to the church of *Anima del Purgatorio*, which abuts on the sea, are situated the warehouses of the merchants who export the products of the island: pumice-stone, currants (passoline) grown on reed-trellises, sulphur, Malmsey wine, excellent figs, etc. Oranges do not thrive on account of the scarcity of water. For domestic purposes the rain is collected on the flat roofs.

The tour of the island occupies 6-8 hrs. (donkey and attendant 6 fr.). We ride first to the hot springs of *San Calogero* (6 M.), which issue in a desolate valley, opening towards the W. side of the island, with such force that they were formerly used to turn a mill. Temperature about 126° Fahr. Bath-house about to be erected. We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus Siculus, where, with the aid of the guide, we may succeed in finding some of the remarkable fossils which abound here (leaves, wood in lava, etc.). *Sant'Angelo* (1952 ft.) may next be ascended. The

extinct volcano, now overgrown with grass and broom, affords the best survey of the town below, and the entire group of islands, of which the spectator is nearly in the centre. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1978 ft.), and traversing the *Campo Bianco*, where pumice-stone is extensively excavated, being brought to the surface by shafts, and dragged down to the coast (Baja della Pumice) on a perilous path (a walk of $^3/_4$ hr.) by men, women, and children. From this point we return to the town.

Vulcano (*Thermissa*, *Hiera*, *Vulcania*, *Therusia*), with its constantly smoking crater (Sicil. *La Fossa*), is entirely uncultivated (area $8^1/_2$ sq. M.). A narrow isthmus connects it with the smaller island of *Vulcanello*, which according to Orosius (iv. 20), was suddenly upheaved about the year B.C. 200, and has since retained its original form. In order to visit the great crater, we proceed by boat with two rowers (4-6 fr.) from Lipari in 1 hr. to the Porto di Levante, the bay which separates Vulcano from Vulcanello, and disembark near the sulphur-works of the Neapolitan family of Nunziante. A good footpath (where the peculiar hollow reverberation produced by a heavy footstep should be observed) leads in 40 min. to the summit of the volcano, into which the traveller may descend, especially during the prevalence of the Sirocco, when, like Stromboli, it emits less smoke. The greatest diameter of the crater is upwards of 550 yds. The precipitous walls on the E., S., and W. are covered with yellow incrustations of sulphur, and flames issue perpetually from a fissure in the S.E. corner, being, however, more distinctly visible by night. A visit to the borax chambers excavated in the crater by an enterprising Englishman is interesting. After descending, the traveller should visit a boiling-hot sulphur-spring, which issues at the *Porto di Ponente*, a few paces from the shore, and then return to Lipari. (Provisions should be brought from Lipari, as nothing can be procured from the workmen of the manufactory, who live in caves, and subsist on bread and ricotta or goats' cheese, here called frutte di mandra.)

Isola Salina (*Didyme*, i. e. twins; Arabic *Geziret Dindima*; area $10^1/_6$ sq. M.) consists of the two cones of extinct volcanoes, *Monte Vergine* (2821 ft.) to the N., and *Monte Salvatore* (3156 ft.), or *Malaspina*, to the S.; whence the Greek name. The island is extremely fertile, and the almost exclusive source of the famous Malmsey wine. It may be visited from Lipari on the same day as Vulcano. Its four villages contain 4900 inhabitants.

Filicuri (*Phœnicusa*, Arabic *Geziret Ficuda*), to the W. of Salina, was anciently clothed with palms, whence its Greek name, but is now almost entirely uncultivated.

Alicuri, $9^1/_2$ M. to the W. of Filicuri, called *Ericusa* by the ancients, because uncultivated and clothed with furze only, is in-

habited by 500 shepherds and fishermen. Circumference $6^1/_2$ M. No tolerable landing-place.

To the N.E. of Lipari is situated a small group of islands, which were possibly once connected, prior to a remarkable eruption recorded by Orosius and Pliny, which took place here, B.C. 126. The largest of these is **Panaria** (*Hicesia*), which the ancients did not reckon as one of the seven Æolian islands (instead of it they regarded the small island of *Lisca Bianca*, or *Euonymus*, as one of the number), $7^1/_2$ M. from Lipari, and almost entirely uncultivated. Highest point 1381 ft. — The island of *Basiluzzo* contains a few relics of antiquity.

Stromboli, 22 M. N.N.E. of Lipari, named *Strongyle* on account of its circular form, was regarded by the ancients as the seat of Æolus, the god of the winds, for which Pliny gives the somewhat unsatisfactory reason, that the weather could be foretold three days in advance from the smoke of the volcano. It is usually stated that Vulcano and Stromboli smoke most copiously during the Sirocco, but the islanders contradict this, and maintain that the smoke is densest during the 'Ponente', or W. wind. In the middle ages Charles Martel was believed to have been banished to Stromboli. Returning crusaders professed distinctly to have heard the lamentations of tortured souls in purgatory, to which this was said to be the entrance, imploring the intercession of the monks of Clugny for their deliverance. It was this that induced Odilo of Clugny (d. 1018) to institute the festival of All Souls' Day.

The cone of Stromboli (3022 ft.) is one of the few volcanoes which are in a constant state of activity. The crater lies to the N. of the highest peak of the island, and at regular intervals ejects showers of stones, almost all of which again fall within the crater. The traveller may therefore approach the brink and survey the interior without danger.

37. From Messina to Catania. Taormina.

$59^1/_2$ M. Railway. Four trains daily in 3 hrs., fares 10 fr. 75, 7 fr. 55, 5 fr. 40 c.; to Giardini (Taormina) in $1^3/_4$ hr., fares 5 fr. 45, 3 fr. 80, 2 fr. 75 c.; to Letojanni (see below), 4 fr. 75, 3 fr. 35, 2 fr. 40 c. — A periodica still runs between Aci-Reale and Catania, see p. 300. — A Steamboat also runs three times weekly from Messina to Catania (Sund., Mond., and Thurs.), see p. 284.

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train, alight at Giardini, and ascend at once to Taormina in order thence to see the sunset, and next morning the sunrise. (The midday lights are less favourable.) Then by the early train to Catania. If possible, however, two or three days should be devoted to Taormina, which is one of the most beautiful spots in Sicily. Those who intend returning to Messina should select the interesting route by Letojanni. On quitting the station at Messina travellers are subjected to lenient custom-house formalities.

The railway skirts the coast, penetrating the promontories by

means of fourteen tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides. Soon after leaving Messina we observe the new Campo Santo on the hill to the right, with its conspicuous white Gothic church. 4 M. *Tremestieri*, 7 M. *Galati*, 10 M. *Giampilieri*. On an abrupt eminence, inland, is situated the extensive monastery of *S. Placido*, to which a pleasant excursion may be made.

11 M. *Scaletta*, the residence of the Ruffo family, Princes of Scaletta. The picturesque castle rises on the right as we approach the station. 15 M. *Alì*, with sulphur-baths. Beyond it *Roccalumera* is seen on the hill to the right. The train crosses several broad fiumare. 17 M. *Nizza di Sicilia (S. Ferdinando)*, with a ruined castle of Prince Alcontres. The neighbouring valley of the *Fiume di Nisi* contains mines of copper and silver, now abandoned, but which it is intended again to work. In the woods here Henry VI. met his death. 20½ M. *S. Teresa*. Several more broad torrent-beds are crossed. Farther on, to the left, is the beautiful *Capo S. Alessio*, with a deserted fort. On the hill to the right lies the town of *Forza*. Beyond the tunnel (Traforo di S. Alessio) which penetrates the cape, a view is obtained of the promontory of Taormina with the ruins of the theatre. Here are the Tauromenitanian passes of the ancients, and the frontier between the territories of Messana and Naxos.

26 M. *Letojanni*.

Taormina (1-1¼ hr.; donkey 2 fr.) may be reached hence by a beautiful route, which, however, is better suited for the descent. We follow the high road for 1 M., and then diverge by a footpath to the right to the marble-quarries. A boy had perhaps better be taken as a guide, though not absolutely necessary.

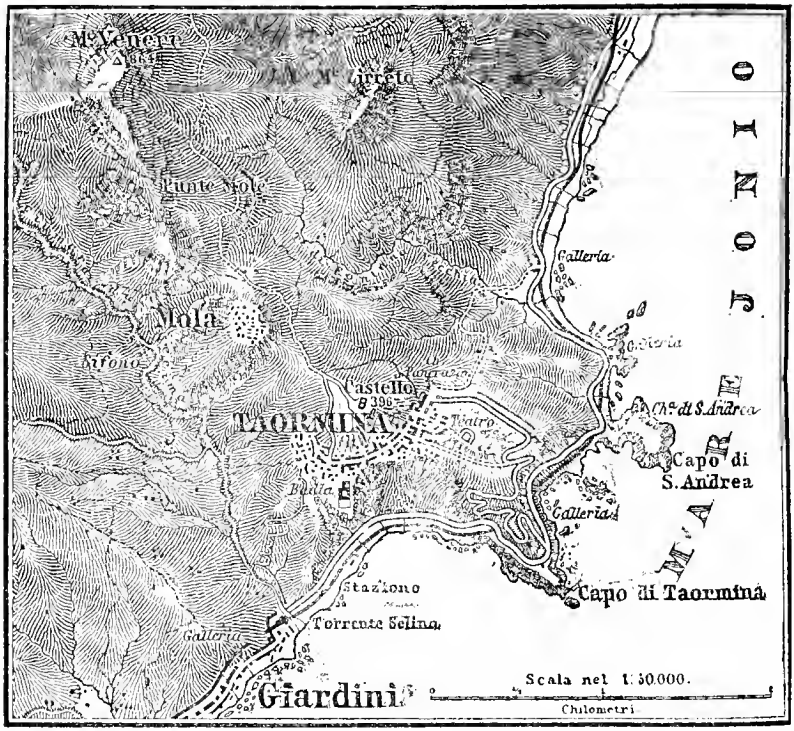
30 M. **Giardini** *(Locanda Vittoria)*, an insignificant place, often visited by fever, is the station for Taormina. From the bay here Garibaldi crossed to Calabria in the autumn of 1860.

Taormina lies on an abrupt hill about 385 ft. above the railway-station of Giardini, and is reached by a new carriage-road, as well as by several foot and bridle-paths. The road diverges to the left from the Messina road, near the Capo di Taormina, about 1¼ M. to the E. of the station, and ascends in long windings for nearly 2 M. About halfway to the Capo Taormina a steep footpath diverges to the left, while the bridle-path most commonly used ascends a few hundred paces to the S.W. of the station, following the bed of the *Torrente Selina* part of the way (reaching the town in 30-40 min.). Porter to carry small articles of luggage ¾-1 fr.; donkey 1-1½ fr.; carriage for one person 3-4 fr., for several persons about 6 fr. (most travellers will leave their heavier luggage at the station).

Taormina. — *Bella Veduta, with beautiful view, R. 2, D. 3½, pension 8 fr.; *Locanda Timeo, a small, old established inn, with new

dépendance below the theatre, similar charges, pension 6-7 fr.; Albergo Humboldt and Albergo di Francia, cheaper.

Taormina, the ancient *Tauromenium*, a town with 3000 inhab., consisting of a long street with several diverging lanes, is most beautifully situated, and is commanded by the ruins of a *Castle* perched on a rocky height (1299 ft. above the sea-level). Above the latter rises the hill of Mola (2083 ft.), and farther distant is the *Monte Venere* (2897 ft.).



The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos in B.C. 403, was founded by the Siculi under Dionysius, who granted them the necessary land. They, however, soon renounced their allegiance to him and joined the Carthaginians, and Dionysius besieged their town in vain. On the restoration of peace he accordingly established a new colony in the town, and in 358 Andromachus, father of the historian Timæus who was born here, transferred the remainder of the population of Naxos to Tauromenium(comp. p. 299). Timoleon, who landed on the rocks below the town, was warmly supported by the inhabitants, but after his death dissensions arose. The town then joined the Carthaginians against Agathocles, for which it was afterwards chastised by the tyrant. After his death the town came into the power of Tyndarion, who invited Pyrrhus to Sicily and induced him to land near Tauromenium (278). When the Romans concluded

a peace with Hiero II. of Syracuse, the town came into their possession and enjoyed a long period of tranquillity. A number of the slaves established themselves here during the First Servile War, and offered a long and obstinate resistance. As the town, being an ally of Rome, had declared in favour of Sextus Pompeius and thus occasioned great embarrassment to Octavian, it afterwards experienced the effects of his wrath, and was peopled by a new colony. In the time of Strabo it was a place of considerable importance. Its strong position long enabled the inhabitants to ward off the attacks of the Saracens, who in 869 besieged it unsuccessfully. But on 1st Aug., 902, it was taken by the blood-thirsty Ibrahim-ibn-Ahmed, after the garrison had sallied forth and been defeated on the coast. Mola, too, was captured by the Moors, the whole population massacred, and the town burned. The adherents of the Bishop Procopius, whose heart the savage Ibrahim was on the point of devouring, were strangled and burned on his corpse. The town, however, recovered from this cruel blow, and Hassan, the first Emir, was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmen, and named the town Moezzia. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. Battles were subsequently fought here on two different occasions. In 1676 the French took possession of Taormina and Mola, but on 17th Dec., 1677, a party of forty brave soldiers caused themselves to be hoisted to the summit of the rocks of Mola by means of ropes (at the point where the path from Taormina skirts the base of the cliff), and succeeded in surprising and overpowering the garrison. Again, on 2nd April, 1849, the Neapolitans under Filangieri, 'Duke of Taormina', gained possession of the town, which was defended for a few days only by a small body of troops under Santa Rosalia.

At the Porta di Catania, the W. entrance of the town, is the interesting *Palazzo of the Duca di S. Stefano*, with vaulted baths, borne by granite columns, dating from the 14th century. Near it is the *Badia*, a picturesque Gothic building. Ascending the main street (Corso Principe Umberto) nearly to the other end of the town, we reach the Largo del Foro, where the *Palazzo Corvaja*, a handsome mediæval edifice, is situated on the left. Opposite to this building the Strada di Giovanni, to the right, continued by the Salita del Teatro, leads to the celebrated theatre, which is by far the most interesting sight of Taormina.

The *Theatre is situated 420 ft. above the sea-level, on a height to the E. of the town.

Francesco Strazzeri, the custodian, is on the spot the whole day (1 fr.). If the visitor desires to see the sunrise from this point he should give the custodian notice beforehand, in order that the entrance door may be left open for him. — The custodian shows a small *Museum* containing a torso of Bacchus, a head of Apollo from the theatre, inscriptions, mosaics, sarcophagi, and architectural fragments.

The theatre is of Greek origin, but was remodelled during the Roman period. According to an inscription on the roadside, it was destroyed by the Saracens, while in reality it owes its ruin to the Duca di S. Stefano, who employed its marble ornaments in decorating his palace. In 1748 it was partially restored. It is hewn in the rock in a semicircular form, and is bounded at the upper end, and on two sides only, by Roman masonry. The greatest diameter is 357 ft., that of the orchestra about 126 ft. The stage, next to that of Aspendus in Pamphylia,

is the best-preserved in existence. In the posterior wall are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The stage itself is narrow, as in Greek theatres, where the orchestra occupied the greater space. The exact position of the 'thymela' (or raised platform for the choir) cannot now be determined. Beneath the stage is situated a vaulted channel for water. The precise object of the apertures in the proscenium is unknown, but they were probably connected with the machinery of the theatre. Festal processions advanced to the stage from the vaulted halls on each side. The adjoining smaller apartments were probably used as dressing-rooms. The seats for spectators were divided into nine *cunei*. The thirty-four niches on the upper *praecinctiones* were probably occupied by sounding-boards. Corresponding with the remains of the forty-five columns are forty-five pilasters along the central wall. Above these arches the women are believed to have sat, after the custom of separating the sexes had been introduced by Cæsar. The building has been constructed with such acoustic success, that every word spoken on the stage is distinctly audible at the farther extremity.

The **View from the hill on which the theatre stands is one of the most beautiful in Italy. We first take up our position on the steps in front of the custodian's hut on the top. On the right, immediately below us, lies the well-preserved theatre, and to the left rises the gigantic pyramid of Ætna. To the left in the foreground, in the valley of the Cantara, are the mountains of Castiglione, and then the hills and rocky peaks beyond the theatre: from left to right we first observe La Maestra, S. Maria della Rocca (the hermitage), the castle of Taormina, and beyond it the overhanging hill of Mola and the still higher Monte Venere or Venerella; at the point where the latter slopes down towards the N. is seen the rocky peak of Lapa, and then, nearer us, to the left, beyond the fiumara, the precipitous M. Zirreto with its marble quarries. The view is even more beautiful in the morning, when the sun rises above Calabria or from the sea, imparts a rosy hue to the snowy peak of Mt. Ætna, and then gilds the rocky heights beyond the theatre. Those who make a prolonged stay at Taormina will have an opportunity of observing some marvellous effects of light and shade.

Adjoining the piazza by the N. entrance to the town is a so-called Roman *Naumachia*, probably once a bath-establishment. The remains are in the Giardino del Capitolo (entered from the Strada Naumachia). Of five Roman reservoirs one only (Lo Stagnone), under the castle-hill, is in good preservation.

The following walk is recommended. Through the Porta di Messina to the church of *S. Pancrazio*, the cella of a Greek temple (prostylos), which was once supposed to be that of

Apollo Archegetes. Then follow the road, passing some Roman tombs (turn to the right after 5 min.), to the church of *S. Pietro e Paolo*, near which there is an extensive necropolis. The stairs adjoining the church lead to the Exconvento of the Frati Osservanti, from which the town is regained by a footpath.

Another beautiful walk is to *Mola* (1 hr., guide unnecessary). Within the Porta di Messina we turn to the left towards the fountain, pass to the right of it, and follow the water-conduit; then, 130 paces from the fountain, we pass to the left under the conduit and follow the road. **Mola** (osteria by the Matrichiesa), which lies 2080 ft. above the sea-level, commands an imposing view, the finest point being the ruined castle (key obtained for a trifling gratuity). In returning we follow the crest of the hill, which to the right descends to the *Fiumara della Decima* and to the left to the *Torrente di Fontana Vecchia*, and ascend to the back of the castle of Taormina. Under the almond-trees is the entrance to the castle, whence another admirable view is obtained. We may then descend to the S.E. between the mountain and the hermitage *(Madonna della Rocca)* by a winding path which terminates near the Albergo Humboldt.

A view is also obtained from the castle of the site of *Naxos*, the earliest Greek colony in Sicily, founded by Theocles in B.C. 735. It is now occupied by a lemon-plantation, situated between the influx of the Cantara and the bay on which Giardini lies. The altar of Apollo Archegetes, the tutelary god of the colonists, on which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festal assemblies, stood between the river and Taormina. Naxos was subjugated by Hiero I. of Syracuse in 476, but soon regained its liberty and espoused the cause of Athens, whose general Nicias wintered in the town in 415-14. It was destroyed by Dionysius in 403.

Continuation of Journey to Catania. Beyond Giardini the railway traverses the lava-streams of Ætna. On the most northern of these stands the so-called *Castello di Schisò*, on the site of the ancient Naxos. The train crosses the *Cantara*, the ancient *Acesines* or *Onobalas*. *Cantara* is an Arabic word signifying a bridge. The Sicilians name the river and the bridge by which the high road crosses it after the town of (32½ M.) *Calatabiano*, situated to the right. This district is rendered unhealthy by malaria. The lava-stream which descended by the *Fiume Freddo*, between this point and the *Ponte della Disgrazia*, prevented the Carthaginian general Himilco from proceeding direct to Syracuse after the destruction of Messana, and compelled him to march round the mountain to the N. (B.C. 396). Here, too, the road now diverges which leads to Catania by *Randazzo* and *Adernò* (see p. 301). 35½ M. *Piedimonte*, a town ½ M. from the railway. The train next traverses the fertile district of *Mascali* and *Giarre*, and reaches (40½ M.) *Giarre-Riposto*.

Giarre (*Locanda della Pace*, tolerable), to the right, ½ M. from the station, is a town with 17,400 inhab., while *Riposto* (*Scro-*

fina's inn, tolerable) lies to the left, on the coast. Above the village of *S. Alfio*, 4½ M. above Giarre on the slopes of Ætna, are the remains of the gigantic chestnut-tree *di Cento Cavalli*, near which several other remarkable trees of great age are still flourishing. The craters which were in activity in 1865 and 1874 may be reached from Giarre in 5 hrs., unless the traveller prefer the easier ascent from Linguaglossa (p. 301). From Giarre, or still better from the sea, a survey is obtained of the ravine of the *Val di Bove* (p. 312), which is bounded on the W. by the principal crater, on the S. by the *Serra del Solfizio*, and on the N. by the *Serra delle Concazze*.

46 M. *Mangano*. The train crosses several lava-beds. Fine view of Ætna and the sea.

50½ M. **Aci-Reale**, Sicil. *Jaci* (**Grand' Albergo dei Bagni*, a large new hotel, with view of the sea and pleasant grounds, pension 10-15 fr.), a wealthy country-town with 24,000 (with the surrounding villages 35,800) inhab., has been almost entirely re-erected since the earth-quake of 1693, and stands on several different lava-streams, 560 ft. above the sea. The climate here is considered so healthy that the place is often preferred to Catania for a prolonged stay; and a large bath-house has recently been erected for patients using the mineral water, which is strongly impregnated with sulphur. Baron *Pasquale Pennisi* possesses an admirable collection of Sicilian coins, which, however, is not shown without a special introduction. The environs are replete with geological interest. The myths of Acis, Galatea, and the giant Polyphemus are associated with this locality. The *Acis*, mentioned by Theocritus and Ovid (Metamorph. xiii) here empties itself into the sea, to which a precipitous path *(la Scalazza)* descends.

The train approaches the sea. Near Aci Castello, we perceive on the left the seven *Scogli de' Ciclopi*, or *Faraglioni*, the rocks which the blinded Polyphemus hurled after the crafty Ulysses. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 200 ft. in height and 2000 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here is lofty, and has risen 40 ft. within the last few centuries. Near these cliffs Mago, although cut off from the land army under Himilco, defeated the Syracusan fleet under Leptines in 396.

55½ M. *Aci Castello*, with a picturesque ruined castle, in which the adherents of Roger Loria defended themselves in 1297 against Frederick II. and Artale Aragona. The train then skirts the bay of *L'Ongnina*, which is supposed to be identical with the *Portus Ulyssis*, described by Virgil (Æn. iii. 570), and filled by a lava-stream in the 15th cent. On the right we at length perceive —

59½ M. **Catania**, see p. 302.

From Taormina to Catania by Adernò.

This route is one of the most beautiful in Sicily, and is especially recommended to those who have received their first impression of Ætna from the E. side. Distance about 62½ M., reckoned from the Bivio Minissale where the main road is quitted. From Taormina to Giardini 2 M., to Minissale (Ponte della Disgrazia) 5½, to Piedimonte 3, to Linguaglossa 4, to Randazzo 10 M., where the night is passed (in all 24½ M.). Thence to Bronte 10, to Adernò 11 M. It is, however, preferable to proceed to Piedimonte by railway. Or the valley of the Cantara may be ascended on horseback, by a road not yet practicable for carriages, as far as Francavilla, whence Randazzo is reached viâ Mojo; distance also 24½ M.

The road from Giardini (p. 295) to Adernò (p. 269) is the old military route from Palermo to Messina, which was traversed by Himilco in 396, by Timoleon in 344, and by Charles V. in 1534. It leads by *Piedimonte* and *Linguaglossa*. To the right of the latter is *Castiglione*, which yields the best Sicilian hazel-nuts. The road to Randazzo intersects extensive nut-plantations. A little beyond Linguaglossa we obtain a more uninterrupted view of the valley of the Cantara and the chain of the lofty *Nebrode*, at the point where the mountains of Castiglione are lost to view. Near the hamlet of *Malvagna*, on the left bank of the Cantara, stands a small Byzantine church, the only one in Sicily which has survived the Saracenic period, an interesting object to architects. In the vicinity probably lay the town of *Tissa* mentioned by Cicero. The neighbouring village of *Mojo* lies near the northernmost crater of the Ætna region.

Randazzo (*Locanda*, indifferent), with 7900 inhab., a town of very mediæval appearance, founded by a Lombard colony, was surnamed *Etnea* by the Emp. Frederick II., being the nearest town to the crater of the volcano (11 M.), and yet having escaped destruction. Frederick conferred the title of Duke of Randazzo on one of his sons, which contributed so much to the prosperity of the town that in the middle ages it was called 'the populous'.

The church of *S. Maria*, on the right side of the street, dates from the 13th cent. (choir), the lateral walls from the 14th; the campanile has been added to the original tower during the present century. An inscription mentions Petrus Tignoso as the first architect. The houses present many interesting specimens of mediæval architecture, such as the *Palazzo Finochiaro* with an inscription in barbarous Latin, the mansion of the *Barone Fesauli*, and the *Town Hall* in which Charles V. once spent a night. From the old *Ducal Palace*, now a prison, still protrude the spikes on which the heads of criminals were exposed. A handsome mediæval vaulted passage leads from the main street to the church of *S. Niccolò*, which is constructed of alternate courses of black and white stone.

Randazzo lies 2536 ft. above the sea-level; the road to Bronte, however, still ascends, at first through a forest of oaks with ivy-

clad trunks. Agriculture here assumes a more northern character. Before the path to the small town of *Maletto* diverges, we reach the culminating point between the Cantara and Simeto (3812 ft.). The torrents in spring form the small lake *Gurrita* in the valley to the right, the exhalations from which poison the atmosphere in summer.

To the right in a valley below Maletto lies the suppressed Benedictine monastery of *Maniacium*. Here in the spring of 1040 the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardradr, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (a town which is said to derive its name from βροντᾶν, to thunder). The steward (Mr. S. Grisley, an introduction to whom is desirable) of General Viscount Bridport, the present proprietor, resides at Maniace, where the handsome vaulted gateways are objects of interest. The estates now yield an average income of 75,000 fr. per annum.

The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls Ætna, to the left, invest the scenery with an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

Bronte (2605 ft.; *Locanda dei Fratelli Cesare; Real Collegio*; both tolerable), with 14,600 inhab., has been erected since the time of Charles V. The road thence to Adernò traverses barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1603, 1787, and 1610. The craters visible before us are (reckoned from the summit of Ætna downwards towards the W.) the *Monti Lepre*, *Rovolo*, and *Minardo*. The communes of Adernò and Bronte possess a beautiful forest here, the boundary of which is formed by Mte. Minardo. The highest mountain to the right, towards the N., is *Monte Cuttò;* the *Serra della Spina* belongs to the Nelson estate. The *Foresta di Traina* is also called *Monte Cunano*.

From *Adernò* to *Catania*, see pp. 269, 270.

38. Catania.

Arrival. *By Railway.* The station lies to the N.E. of the town; omnibuses from the two principal hotels 1 fr.; cab with one horse, including luggage, 70 c., with two horses 1 fr. 20; after Ave Maria 80 c. or 1 fr. 80 c.: after midnight double fares. — *By Steamer.* Landing (or embarcation) ½ fr., with luggage 1 fr. each person. The luggage of travellers arriving from the free harbour of Messina is slightly examined.

Hotels. "Grand' Albergo di Catania, near the station, R. 3½-4, B. 1½, D. 5, L. and A. 2 fr., pension 10 fr. and upwards. Hôtel Central, in the Strada Stesicorea, opposite the University, in the middle of the town, commercial, R. 2½, D. 4, L. and A. 1 fr. 30 c. — Unpretending second-class inns: Vittoria, with trattoria, in the Piazza del Duomo; Orient, Rome, Malta, etc., R. 1½-2 fr. — *Furnished Apartments* are advertised in many streets.

Trattorie. *Villa Nuova*, to the right in the passage from the Piazza del

Duomo to the Marina; *Cypericone*, Strada Lincoln. — **Café di Sicilia*, Piazza del Duomo.

Reading Room, with Italian and a few French newspapers, Palazzo della Prefettura, Str. Stesicorea, on the left when approached from the university; strangers admitted gratis.

Post Office in the Piazza of the university. — *Telegraph Office*, Piazza del Duomo.

Bank: Banca di Depositi e Sconti.

Railway to *Messina*, four trains daily; to *Syracuse* two; to *S. Caterina* (Palermo, Girgenti) three. — Diligence twice daily to *Paternò* and *Aidernò*, starting from the 'Rilievo', a side-street of the Str. Garibaldi; a post-conveyance also runs to these places daily, except Fridays, at 2 p.m.; another to *Caltagirone* (p. 270) daily, except Wednesdays, at 5 a.m. — Steamboat three times a week to Messina; once a week (Mondays) to Syracuse and Malta.

The *Silk Stuffs of Catania* are good and durable.

Catania is a favourite winter resort of invalids. The mean temperature is 9° higher than that of Palermo, but this is partly caused by the greater heat of summer. In winter, when the wind is in the N.E., the cold is sometimes very trying. There is a great lack of walks and of gardens for sitting in the open air.

The town is not attractive to tourists. Most of the antiquities are uninteresting, and the extensive theatre is so deeply buried in the lava that it is completely eclipsed by the noble similar structures at Taormina and Syracuse. The mediæval buildings of Catania are also unimportant. The chief attraction is the survey of Ætna, the finest points of view being the Benedictine monastery and the Villa Bellini. — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on 3rd-5th Feb. and 18th-21st Aug., vying in splendour with those of St. Rosalia at Palermo.

Catania (Κάτανα), which after Palermo is the most populous city in the island (83,496 inhab.; or with the suburbs 84,397, *i. e.* less than Messina), is the seat of a bishop, an appeal court, and a university, founded in 1445, but now unimportant. It is situated about the middle of the E. coast, on a bay of the Ionian Sea, but does not possess a very good harbour. The town carries on a brisk trade in sulphur, cotton, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. The wealth of the citizens, and especially of the landed nobility resident in the town, is proved by their perseverance, notwithstanding the disasters caused by numerous earthquakes, in rebuilding their spacious palaces, and by the general appearance of the town, which is in many respects the cleanest and pleasantest in Sicily.

Catana, founded by Chalcidians under the leadership of the Athenian *Theocles* in 730, five years after they had founded Naxos, soon rose to prosperity. Shortly after Zaleucus had promulgated the first Hellenic code of laws among the Locri Epizephyrii, *Charondas* framed a code for Catana, which was subsequently recognised as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Tisias*, surnamed *Stesichorus* on account of his merits in perfecting the chorus of the Greek drama, born at Himera on the N. coast of the island about the year 630, closed his career at Catana at an advanced age. His tomb is said to have been within the precincts of the present Piazza Stesicorea. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Syracuse and Leontini, among whom was the celebrated Eleatic philosopher *Xenophanes*, re-populating it with Syracusans and Peloponnesians, and changing its name to *Ætna*. In

461, however, the new intruders were expelled, and in the Athenian and Syracusan war Catana became the Athenian head-quarters. In consequence of this, *Dionysius* again destroyed the town in 403, and founded a new *Ætna* near it, which he peopled with Campanian mercenaries. After the naval victory of the Cyclopian islands in 396 Catana fell into the hands of the Carthaginians, and in 339 was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which the Romans took possessiou, and under their sway became one of the most populous in the island. *Marcellus* undertook extensive improvements, but the town sustained great damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. During the early part of the middle ages Catania was a place of subordinate importance. It was wrested from the *Goths* by *Belisarius*, plundered by the Saracens, conquered and strongly fortified by the Normans, but in 1169 almost totally overthrown by an earthquake. Towards the close of that century it declared in favour of King *Tancred*, and was in consequence taken by the troops of Henry VI. under *Henry of Kallenthin* and razed to the ground. Again restored, and in 1232 provided by *Frederick II.* with the fortress of *Rocca Orsina* (W. of the harbour), it subsequently flourished under the Arragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government was exposed to uumerous sieges. In 1444 *Alphonso* founded the first Sicilian university here, and after that date Catania was long regarded as the literary metropolis of the island. Besides the insignificant contests of modern times (April 1849, May 1860), the town has been the scene of the most calamitous natural phenomena, which have materially retarded its progress. On 8th March, 1669, a fearful eruption of Mt. Ætna took place; the Monti Rossi were upheaved, and an arm of the lava-stream (14 M. in length and 25 ft. in width) flowed in the direction of the town. The pious inhabitants, however, succeeded in averting its course by extending the veil of St. Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partially filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved especially destructive to Catania, and the present town has been erected since that date.

The topography of Catania is easily mastered (comp. Plan, p. 306). Starting from the quay, the main street leads in a straight line in the direction of Ætna. The lower half of it is called the Strada Stesicorea, the upper half the Strada Etnea, and it is intersected nearly at a right angle by the *Corso* and the *Strada Lincoln* (formerly *de' Quattro Cantoni*), two other important streets.

Leaving the Railway Station, and before entering the town, we follow the street to the left, leading to the (1/4 M.) *Piazza de' Martiri*, which is indicated in the plan by its old name of Largo della Statua, derived from a statue of St. Agatha on an ancient column.

The Corso, starting from this point, intersects the town to its opposite end, upwards of 1 M. distant. In 8 min. it leads to the Piazza del Duomo, which is embellished with a fountain with an antique *Elephant* of lava, bearing an Egyptian obelisk of granite. The Elephant was perhaps anciently used as a *meta* in a race-course, but when it was erected here is uncertain.

The **Cathedral** (Pl. 1), begun by Roger I. in 1091, was almost entirely destroyed by an earthquake in 1169. The apses and part of the E. transept are now the only remains of the original edifice. The granite columns of the façade are from the

ancient theatre, from which indeed King Roger seems to have obtained the whole of his building materials.

Around the high-altar are placed sarcophagi of the Arragonese sovereigns. On the right, Frederick II. (d. 1337) and his son John of Randazzo; King Louis (d. 1355); Frederick III. (d. 1377); Queen Maria, wife of Martin I., and their youthful son Frederick. On the left, the monument of Queen Constance, wife of Frederick III. (d. 1363). The chapel of St. Agatha, to the right in the apse, contains the relics of the saint, who was cruelly put to death in the reign of Decius, A.D. 252, by the prætor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur de Lion. The silver sarcophagus is conveyed through the city during the February festival by men in white robes, accompanied by the senate. The women on these occasions cover their faces so as to leave but one eye visible, and amuse themselves by coquetting with the male population. The Sacristy (left) contains a fresco representing the eruption of 1669, by *Mignemi*. — *Vinc. Bellini* (p. 226) was buried in the cathedral in Sept. 1876.

The sacristan of the cathedral keeps the key of the unattractive Roman Baths under the Piazza del Duomo, the entrance to which adjoins the cathedral colonnade.

Passing in front of the cathedral, we now descend to the *Largo della Marina* on the quay, which is skirted by the railway viaduct. A small public garden here is adorned with a bust of G. Pacini, the composer of operas, who was born at Catania in 1796.

From the S.W. angle of the Piazza del Duomo runs the *Strada Garibaldi*, which leads towards the W., parallel with the Corso, and is joined at the *Porta Fortino* by the roads from Syracuse and the interior of the island.

Following the Corso for a few paces beyond the Piazza del Duomo, and ascending the *Largo S. Francesco* to the right, we enter the Strada Filippina, the first cross-street to the left. No. 21 in this street is the entrance to the ancient theatre. (Custodian, Gius. Carofratello, who shows plans of the building, 1 fr.; he also conducts visitors to the other sights of the town, 2 fr.)

The remains of this Græco-Roman **Theatre** (Pl. 6) are chiefly underground, and some parts of it can only be visited by torchlight, so that it is not easy to obtain a distinct idea of its plan. The Roman structure (diameter 106 yds., orchestra 31 yds.) was erected on the foundations of the Greek. It contained two *praecinctiones* and nine *cunei*. It was perhaps here that Alcibiades harangued the assembled Catanians in 415. — The adjacent *Odeum*, 44 yds. in diameter, which is entirely of Roman origin, but was afterwards much altered, was probably used for the rehearsals of the players and for musical performances.

Most of the ruins discovered at Catania were excavated during the last century by Prince Ignazio Biscari, who formed the **Biscari Museum**, in the Palazzo Biscari on the quay, with the antiquities found here and elsewhere. The collection consists of vases, small bronzes, marble statues, reliefs, etc.; but it has been closed since the death of the founder and is to be sold.

Following the Strada Filippina a little farther, and turning to the right, we come to the suppressed Benedictine monastery of *S.*

Nicola, or *S. Benedetto* (Pl. 2). This religious house, which covers an area of 100,000 sq. yds., is said once to have been the most imposing in Europe after that of Mafra in Portugal. The *Church* with its unfinished façade is the largest in Sicily. The organ, by Donato del Piano, one of the finest in Europe, possesses 5 keyboards, 72 stops, and 2916 pipes. The monastery was formerly situated at S. Nicola d'Arena, near Nicolosi, but was transferred to its present site in 1518. In 1669 the lava-stream turned aside here, but in 1693 the monastery was destroyed by the earthquake. The present edifice was then erected and has been inhabited since 1735. All the monks were members of noble families. Since the dissolution of the monastery in 1866 the magazines have been converted into barracks, and the other rooms have been fitted up for educational purposes. We enter the gateway to the left of the church, and cross the court to a staircase leading to the dwelling of the custodian. The monastery contains two large courts, and is bisected by double corridors. The *garden at the back commands a magnificent view of Ætna.

Near *S. Maria Rotonda* (Pl. 5) are remains of ancient baths.

Another curiosity of Catania is the river *Amenanus*, which flows under the lava of 1669 and falls into the harbour. Visitors descend to it from the Strada delle Botte d'Acqua (Gambazita), to the N.W. of S. Benedetto.

A *Roman Bath*, complete in almost all its parts, lies under the Carmelite church *All' Indirizzo*. It consists of an undressing-room *(apodyterium)*, a fire-room *(hypocaustum)*, a tepid bath *(tepidarium)*, a steam-bath *(calidarium)*, and a warm bath *(balneum)*. — In the neighbourhood the custodian points out an interesting fragment of the ancient town wall, now partly covered by a stream of lava.

The Strada Stesicorea, running from the Piazza del Duomo in the direction of Ætna (N.N.W.), leads first to the *Piazza degli Studj*, on the left side of which is the *University* (Pl. 8), containing a valuable library, a natural history collection (Gab. Gioeni), and several antiquities. We next reach the small *Piazza Quattro Cantoni*, where the Strada Stesicorea is crossed by the *Strada Lincoln*, formerly dei Quattro Cantoni, another of the principal streets running from N.E. to S.W. The Strada Lincoln, which crosses the lava-stream of 1669 and leads to the station, has recently been levelled to meet the requirements of increasing traffic, and many of the houses are in consequence only accessible by means of lofty flights of steps.

The Strada Stesicorea next leads to the Piazza Stesicorea (Pl. 10), the S.W. part of which was once occupied by a Roman *Amphitheatre* (Pl. 7). This building, of which there are remains in the Strada Archebusieri, was restored by the sons of Constantine, but taken down during the reign of Theodoric in order that its materials might be used in building the town wall. The longer diameter is 80 yds., the shorter 59 yds. in length.

In the vicinity is the church of *S. Carcere* (Pl. 3), with an in-

Randazzo
Polo Cufino
F. Alcantara
Mojo
Pietra Marina
Savina
Torre di Flascio
F. Simeto
Maniace
Torre Gialia
Lava della Nave
Lago Gurrita
Lave di M. Fontanazzo
Bosco di Bilbarano
M. Dolce
M. Pomeri
Linguag
M. Pelluso
M. Spagnuolo
M. S. Maria
1634
1646
Pizzo di Maletta
Maletto
M. Scavaro
Rocca del Bolo
M. del Corno
M. la Nave
M. Pomiciaro
1614
M. Rosso
Serra Carrocco
M. Nero
Bosco di Maletto
1627
M. Maletto
M. Tannagruppi
M. Pizzillo
M. Lappinazzo
Bronte
M. Guadarazzo
M. Grigio
M. Nero
Due Monti
M. S. Marco
M. la Barca
M. Equato
M. Scavo
Buca
M. Simone
M. Frumento
Piano di Carcara
M. Papardo
M. Revolo
M. Arso
M. Lepre
M. Nespolo
M. Rosso
M. Capre
ETNA
M. Simone
M. Cubania
M. Munardo
Tre Frati
Casa Inglese
Terre del Palco
Val del Bue
M. Nespole
M. Pecoraro
M. Pelluso
M. Intalata
M. Frumento
M. Pietra
M. Scavo
M. Nero
Serra del Solfizio
Casal
Castellazzo di Scavo
Scisara S. Luca
Lava del Gallo Bianco
M. Turchino
M. Rinnovo
Pl.
Boccarelli di Bronte
M. Nero
M. Veturo
M. Arso
Casa dell'Inverno
M. Monaco
Cassone
Salto Patricedda
Pon di Mdia
la Nave
la
Casa della Neve
M. Parmentaddi
M. Manfre
Salto del Cane
Carvaci
Aderno
Campo Santo
M. Arso
M. Cavaliere
M. Mezzo
M. Renazzi
M. Albanio
M. Ilice
la Tardara
Biancavilla
Ragalna
M. Solzechatti
M. Caprarra
M. Rocello
M. Gervasi
M. Pelluso
Tre Monti
Polo Cavaliere
Grotta di Scilla
Lave delle Sarre
M. Fusaro
Pedara
M. Rosso
Tre Case
Licodia
M. Pedaro
Nicolosi
Monpilieri
Borello
Torre di Grifo
S. Giov. la Punta
Stazione Torre Inzalone
Belpasso
Piano
Tremestieri
Castelluzzo
Mascalucia
Campo Rotundo
Paterno
S. Pietro
Gravina
Valcorrente
S. Giov. di Galermo
Stazione Gerbini
Barca di Paterno
Misterbianco Vecchio
Misterbianco
Motta S. Anastasia
Carmene
Cibdi
Barca di Giarretta
Stazione Motta S. Anastasia
Pozzo Cardillo
Geograph. Anstalt von
Brecci

CONTORNI
DELL'
ETNA
1:300 000
Miglio Italiane di passi 2500
Spiegazione de' nomi abbreviati
al Ovest
del gran Cratere:
Fo Monte Fontaneddi
F. " Ferraro
G. " Gallobianco
T. " Testa
V. " Vituddi
(Cr. Crateri nuovi)
al Süd
Sc. Scuricosimo
Ca. M. Capriolo
L. Lardivazzo
Co " Conciolo "
SF. Serra di Falco
VD. Vallone Demone
SN. M. S. Nicola
PL. Piano del Lago.
Motta Camastra
Graniti
Mongiuffi
Gallodoro
Melia
Torre Baglio
Venerella
Gaggi
Mola
Marina di Letojanni
Taormina
C. S. Andrea
Giardini
C. Schiso
Calatapiano
Piedimonte
Diana
Fiumefreddo
Fiume Freddo
Fiume di Bagnara
Gurna
Fondachello
Annunziata
Mascali
S. Alfio
Riposto
Giarre
Quartierello
La Macchia
Altarello
Torre d'Archirafi
Dagala
Trapunti
S. Leonardello
Bongiardo
Mangano
Prajola
Pizzillo
Lava d. 1329
Lo Stazzo
Carico
S. Tecla
S. Antonio
Grotta delle Palombe
Aci Reale
Crocifisso di Rinazzi
Aci Catena
Aci S. Filippo
Valverde
Torre di S. Anna
Capo Mulini
Trezza
Aci Castello
Cannizzaro
M. S. Sofia
Lava d. 1381
Borgo
Poio di Creta
Cefali
S. Maria di Gesù
Orto Daniele
Orto S. Sab.
Selva de' Padri Riformati
Lava del 1669
Carmine
Strada dell'Ognina
Stazione
Quattro Cantoni
Largo di Sanna
Lava del Fortino
1 Duomo
2 S. Benedetto
3 S. Carcere
4 Gesuiti
5 la Rotonda
6 Teatro
7 Anfiteatro
8 Università
9 Casa Comunale
10 Piazza e Strada Stesicorea
CATANIA
1: 50,000
Wagner & Debes, Leipzig

teresting Græco-Norman *Portal. The small marble statue in a sitting posture on the front column on the left is said to be that of Emp. Frederick II. In the interior is preserved an impression of the feet of St. Agatha in marble.

Beyond this point the Strada Stesicorea is uninteresting. Near the *Piazza del Borgo* it takes the name of STRADA ETNEA, and in this part of the street is situated the **Villa Bellini**, formerly called *Al Labirinto*, a public garden adorned with a statue of Mazzini erected in 1875. These pleasant grounds command beautiful views. Concert on three evenings weekly in summer.

Near *S. Maria di Gesù*, to the S.W. of the town, are remains of Roman tombs.

A pleasant excursion may be made from Catania to the Cyclopean Islands (p. 300).

39. Mount Ætna.

The best season for the ascent of Ætna is the summer or autumn (July-Sept.). In spring the snow is a serious obstacle, and in winter the guides object to undertake the ascent. A moonlight night is always desirable, and indeed indispensable early or late in the season. As the elements are very capricious here, the traveller must frequently be satisfied with a view of the crater only, which, however, alone repays the fatigue. In settled weather, when the smoke ascends calmly, and the outline of the mountain is clear, a fine view may with tolerable certainty be anticipated. If, on the other hand, the smoke is driven aside by the wind which frequently prevails on the summit, the prospect is partially, if not entirely obscured.

Even in hot weather the traveller should not fail to be provided with an overcoat or plaid, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, a veil or coloured spectacles will be found useful.

Provisions for the ascent had better be procured at Catania. Those who desire the luxury of a cup of tea or coffee on the mountain may obtain charcoal at Nicolosi (p. 308).

Distances. From Catania to Nicolosi by carriage in 2½ hrs., returning in 1¼ hr. (on foot from the Barriera beyond Borgo di Catania, to which point a carriage should be taken, in 2½, back in 2 hrs.). Mule from Nicolosi to the Casa del Bosco 2½ hrs., thence to the Casa Inglese 3½ hrs.; on foot from Nicolosi (not advisable) 7-8 hrs. (halts not included). From the Casa Inglese to the crater, on foot only, in 1¼-1½ hr.; halt on the summit and descent to the Casa Inglese 2-2½ hrs.; thence to Nicolosi 4-5 hrs. The excursion is therefore long and fatiguing, and few travellers will be disposed to walk back to Catania on the evening after the ascent.

Carriages. The charge for a two or three-horse carriage to Nicolosi, which remains there during the night, and conveys the traveller back to Catania next day, is 20-25 fr., with an additional gratuity of 3-5 fr. ('tutto compreso'). One-horse carriage (not easily procured, as the road is rather steep) 15 fr. and 2-3 fr. gratuity. Those who walk to Nicolosi may engage a carriage for the return only (10-15 fr. and 1-2 fr. fee). Mule to Nicolosi and back (remaining there during the night) 2-3 fr., and 1 fr. fee. (Carriage of course preferable for the return to Catania after a fatiguing ride of 10-12 hrs., although the charges are exorbitant.)

Guides and Mules. A *Section of the Italian Alpine Club*, by which guides and the various arrangements for the ascent of Mt. Ætna are superintended, is now established at Catania. The president is Prof.

Balthauser of the university, and the treasurer is Mr. Angst of the Grand Hôtel, from the latter of whom information may be procured. Guide 8 fr., and if he has given satisfaction, 2 fr. more as a gratuity. Mule 10 fr. (one must also be provided for the guide). Parties usually engage two guides and an additional mule to carry the provisions and overcoats. Boy to carry lantern 4 fr.; charcoal and light for two persons 1½ fr. (at Nicolosi); for the use of the Casa del Bosco 1 fr., for that of the Casa Inglese 2-2½ fr.

Inns at Nicolosi. LOCANDA L'ETNA, at the entrance to the village, on the right; LOCANDA DI GIUSEPPE MAZZAGLIA, at the beginning of the street ascending to the right, less pretending, civil landlord (R. and B. 2-3, D. 3 fr.). Enquiry as to charges had better be made at both.

Plan of Excursion. The most convenient way of making the ascent is probably the following: — Start from Catania for Nicolosi at 11 a. m. or noon, engage guide and make other arrangements, and devote a couple of hours to repose, or make an excursion to the Monti Rossi (2½ hrs.). Start again at 4 or 5 p. m.; arrive at the Casa del Bosco at 6 or 7; see sunset and rest till 9. Ascend to the Casa Inglese, arriving there about midnight, make fire, take refreshment, and rest till 2 or 3 a. m., according to the season. Then start on foot for the summit, and there await the sunrise.

The guides should be required to observe punctually the prescribed hours of starting, in order that the traveller may not have to hurry during the last part of the ascent. In descending, the traveller should skirt the Val di Bove and proceed thence to the Casa del Bosco. Nicolosi may then easily be regained by 11 or 12 o' clock, and after a little rest and refreshment Catania may be reached in 1½-2 hrs. more. — Another and less fatiguing mode of making the excursion, especially when ladies are of the party, is this: leave Catania early in the morning, and Nicolosi about 9 a. m., and reach the summit in time to witness the sunset; pass the night in the Casa Inglese, ascend the cone again in the morning before sunrise, and return to Catania in the evening. The charges in this case for guides and mules are of course higher. The Casa Inglese contains a table, chairs, straw beds for six travellers, and a stone on which a fire may be lighted. A subscription for the maintenance of the casa is expected. The hut is often half filled with snow till late in spring.

An excellent map of Ætna and its environs was published by *Sartorius von Waltershausen* in 1848-59 (*'Atlas des Ætna'*, Göttingen and Weimar).

Mount Ætna, Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called *'Il Monte'*, is the loftiest volcano in Europe, as well as the highest mountain in Italy. Height 10,870 ft.; principal points: Nicolosi 2289 ft.; the Monti Rossi 3110 ft.; Casa del Bosco 4216 ft.; snow-houses at the base of the Montagnuolo, the W. extremity of the Serra del Solfizio, 6890 ft.; Casa Inglese 9652 ft.; Torre del Filosofo, on the verge of the Val di Bove, 9570 ft. There are three different zones of vegetation on the slopes of Ætna. The first extends as far as Nicolosi, called the Piemontese or Coltivata, and yielding the usual Sicilian products. Vines, however, are occasionally seen at a height of 4000 ft. The next zone is the Boscosa or Nemorosa, extending to 7000 ft. and subdivided into two regions. The lower of these (2200-3700 ft.) is clothed chiefly with oaks and chestnuts, above which are copper-beeches (Fagus silvatica) and birches (Betula alba and Betula Etnensis). On the N. E. side, where extensive pine-forests are situated, pines (Pinus silvestris; Sicil. zappinu) grow at a height of

7200 ft. The highest region, from 7000 ft. to the summit, is almost entirely destitute of vegetation, a circumstance due to the scarcity of water and the frequent changes in the surface of the soil. About forty species of plants only are found here, among which are the barberry, juniper, Viola gracilis, and Saponaria depressa. Within the last 2000 ft. five phanerogamous species only flourish: Senecio Etnensis, Anthemis Etnensis, Robertsia taraxacoides (these three peculiar to Ætna), Tanacetum vulgare, and Astragalus Siculus, which last grows in tufts of 3-4 ft. in diameter. The Senecio Etnensis is found as high as the vicinity of the crater, several hundred feet above the Casa Inglese. Not a trace of animal life can be detected on the higher portion of the mountain. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten by those who have witnessed it. On the lower parts of the mountain, wolves, as well as hares, rabbits, and a few wild boars, are the usual objects of the chase. Ætna is clothed with fourteen different forests, which, however, present no definite line of demarcation. Ferns (especially the Pteris aquilina) frequently take the place of underwood. The densest forests are the *Boschi della Cerrilla* and *di Linguaglossa* on the N.E. side, which, however, suffered greatly from the eruption of 1865. As lately as the 16th cent. impenetrable forests extended from the summit down to the valley of the Cantara, and Cardinal Bembo extols the beauty of the groves of plane-trees. About the beginning of the last century about one-third of the E. coast of the island was still overgrown with forest.

Eruptions. Ætna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhœus, at another as the forge of Vulcan. It is, however, remarkable that the Greek mariners' traditions in Homer do not allude to its volcanic character. Pindar, on the other hand, describes an eruption previous to 476. About eighty eruptions fall within the limits of history. The most violent were those of B.C. 396, 126, and 122, and A.D. 1169, 1329, 1537, and 1669. The last, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the Monti Rossi were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the rapidly descending streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of 60-100,000 lives. An eruption took place in 1755, the year of the earthquake at Lisbon. That of 1792 has been described by Ferrara and others. In 1843 and 1852 lava-streams burst forth near Bronte and in the Val di Bove, and the eruption of 1st Feb. 1865, occurred at the base of the great crater of Monte Frumento, to the

N. W. of the principal crater. The last eruption took place on 29th and 30th Aug. 1874 (comp. p. 312). An eruption takes place, on an average, once in ten years.

****Ascent.** We quit Catania by the long Str. Etnea, and pass a long succession of country-residences. If time permits, the traveller should visit the park of the Marchese S. Giuliano, at *Licatia*, a little to the right of the road. By the Barriera the road divides, that to Nicolosi leading to the left, between the two obelisks. The ascent becomes more rapid; *Gravina* is passed, then *Mascalucia* (3100 inhab.), and farther on *Torre di Grifo* (*Torrelifo*, 1749 ft.). Between this and Nicolosi we traverse the barren surface of the lava-stream of 1537. The round and tall bushes of broom (Genista Etnensis) which flourish here form a peculiar feature of the scene. To the right of the road, about $^1/_2$ M. from Nicolosi, is the crater called the *Grotta del Bove*, which may be visited in passing (no path, and a wall must be climbed over). To the left tower the reddish *Monti Rossi* (3110 ft.), 2 M. from Nicolosi, which may be ascended with tolerable ease (2-$2^1/_2$ hrs. there and back; mule 2-$2^1/_2$ fr.). They command a fine view, especially towards the S. The soil contains a number of crystals of pyroxene.

Leaving *Nicolosi* (2289 ft.), we ride for nearly an hour towards the N., a part of the route which in returning will be found very fatiguing after the descent from the cool mountain air. The ascent of the forest-region which now begins is at first somewhat precipitous; the path winds, and in many places traverses small ravines. After another hour we reach the **Casa del Bosco** (4216 ft.), where good drinking-water is to be had. The height to the left is a good point for observing the sunset. Near it are several other houses, including one belonging to the Duke Alba in a chestnut-plantation. The path winds its way through a hollow between smaller extinct volcanoes, until, about 6500 ft. above the sea, it enters the *Regione Deserta*. The ascent is at first gradual. To the right is seen the *Montagnuolo* (9324 ft.), the W. extremity of the *Serra del Solfizio*, below which to the S. the snow-receptacles are situated. To the N. this ridge descends perpendicularly to a depth of 2-3000 ft. to the Val di Bove, round which the traveller proceeds by the *Piano del Lago*, after a short but precipitous part of the ascent. As we approach the **Casa Inglese** (9652 ft.), the mules begin to show signs of fatigue and impatience to reach their destination. This house, which is almost indispensable to the climber of Ætna, was erected by order of several English officers at the beginning of the century during the occupation of Sicily. After having stood for fifty years, the hut had suffered from the pressure of the snow, but was repaired in 1862 on the occasion of the visit of the crown-prince Humbert of Italy. In future it will be kept in repair by the Italian Alpine Club.

We now begin the ascent of the crater, the most laborious portion of the expedition. The height appears inconsiderable, but nearly 1000 ft. have still to be ascended. The walking on the lower part of the cone, on ashes yielding at every step, is uncomfortable. About midway the firm rock is reached, and the ascent becomes easier.

In $^3/_4$ hr. we attain the brink of the **Crater**, the form of which undergoes constant alteration. At one time it consists of a single profound abyss, 2-3 M. in circumference, at another it is divided by a barrier into two parts, one of which only emits smoke. The summit itself is usually altered by every eruption. In 1861, it was on the E. side, in 1864 on the W., and even ancient writers expressed their belief that the crater sank to some extent after every eruption.

After a short pause the highest peak (10,870 ft.) is easily ascended, as the surface is soft. From this spot the sunrise, a spectacle of indescribable grandeur, should be witnessed. The summit is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sun still reposes in the sea, which occasionally presents the appearance of a lofty bank of clouds, the horizon being considerably more elevated than the spectator would expect. For some time purple clouds have indicated the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, the lower part of which shimmers in an intense purple as it widens. The beaming disc then slowly emerges. The mountains of Calabria still cast their long shadows on the sea; the top of Ætna alone is bathed in sunshine. The light gradually descends to the lower parts of the mountain, and the shadow which the vast pyramid casts over Sicily to the W. deepens. The outlines of the cone and its summit are distinctly recognised, forming a colossal isosceles triangle on the surface of the island. After $^1/_4$ hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity, being shaded by the loftier mountains. As the sun continues to ascend, new points become visible. The spectator stands at the centre of a vast circle of 260 M. in diameter and 800 M. in circumference. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Neptunian Mts. appear like insignificant hills, and the Nebrode only a degree higher. The Pizzo di Palermo, the highest point of the Madonia range to the W.N.W., and the Pizzo of Corleone and Cammarata to the W. are the only conspicuous points. In winter, when the atmosphere is unusually clear, the motion of

the waves on the shores of the island is said to be distinguishable. The coast of Africa, being below the horizon, cannot possibly be visible, notwithstanding the assurances of the guides. Malta, however, may be distinguished, and it has been stated by credible witnesses that the bay of Taranto and its E. shore are occasionally seen. The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; the promontory of Milazzo extends far into the sea; and numerous other points, which cannot be enumerated, are descried.

After a walk round the crater, we descend rapidly to the Casa Inglese and remount our mules. In descending, we make a slight digression towards the E. in order that we may approach the abyss of the **Val di Bove,** a black, desolate gulf, 3 M. in width, bounded on three sides by perpendicular cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfizio*), and open towards the E. only. Geologically this basin is the most remarkable part of Ætna, as its S.W. angle, the so-called *Balzo di Trifoglietto*, where the descent is steepest and most precipitous, was very probably the original crater of the mountain. — The traveller should not omit to direct the guides to conduct him to the two regular cones whence an eruption in 1852 proceeded. The five formed in 1865 are reached by traversing the N. side of the Val di Bove, whence they are seen to the W. of the large and very symmetrically shaped crater of *Monte Frumento* (9330 ft.). The eruption of 29th and 30th Aug. 1874 took place on the N. side of the plateau of the summit. At a height of about 10,000 ft. a cleft was formed in the mountain's crust, from the so-called *Cratere Ellittico* to the formerly active cones of *Timpa Rossa* and *Monte Nero*. The volcanic action was most violent near the *Monte Grigio*, at a height of about 8000 ft., where the chasm expanded to a width of 160-190 ft., but the lava-stream emitted flowed for a few hours only. A second, and larger stream, 440 yds. long, 260 yds. wide, and 7ft. in depth, descended for some distance from the same chasm at a height of about 7000 ft., but did not extend as far as the cultivated part of the slopes.

From the Val di Bove we ride to the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have sought a voluntary death in the crater. According to others it was used as a watch-tower in ancient times. As the building is obviously of Roman construction, it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. The descent now recommences; the steeper portions are more pleasantly and safely traversed on foot. Before reaching the plain of Nicolosi, we observe the monastery of *S. Nicolò d'Arena* to the left, where the Benedictines of

Catania used to celebrate their vintage-festival. It was founded in 1156 by Simon, Count of Policastro, nephew of Roger I.

Instead of returning to Catania, the traveller may prefer to proceed from Nicolosi by *Pedara Via Grande* and *Aci-Reale*, and thence by the high road to *Giardini* and *Taormina* (p. 295).

40. From Catania to Syracuse.

54½ M. RAILWAY, two trains daily in 3½ hrs.; fares 9 fr. 85, 6 fr. 95, 4 fr. 95 c. — STEAMBOAT once weekly (Mond. 11 a. m.) in 4 hrs.; thence to Malta, see p. 328.

The railway intersects the *Piano di Catania*, the *Campi Laestrygonii*, which Cicero extols as the 'uberrima pars Siciliæ', and which are still regarded as the granary of the island. To the right lies the village of *Misterbianco*.

5 M. *Bicocca*, junction for S. Caterina (p. 268). 10 M. *Passo Martino*. The train crosses the *Simeto (Symaethus)* and beyond it the *Gurnalonga*. Lower down, these streams unite to form the *Giarretta*. In winter the whole plain is frequently under water, and the high road impassable. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground.

16 M. *Valsavoia*. The train now approaches the *Lake of Lentini (Biviere di Lentini)*, frequented by innumerable waterfowl in winter. This lake, the largest in Sicily, is usually swollen in winter, while in summer its exhalations poison the atmosphere. (Lentini is therefore to be avoided as a resting-place for the night.) Its circumference varies from 9½ to 12½ M. according to the height of the water.

18 M. **Lentini.** The town *(Leone d'Oro; Vittoria*, dirty; *Aquila; *Trattoria Trinacria)* is about 3 M. from the station.

Lentini (with 10,600 inhab.), the ancient *Leontinoi*, one of the earliest Greek settlements in Sicily, was founded in B.C. 730 by colonists from Naxos under Theocles, simultaneously with Catana. A century later the transition from oligarchy to democracy was succeeded by the establishment of a tyranny by Pannætius; after another century it succumbed to the Doric Gela, and then came into the possession of Syracuse. The inhabitants repeatedly but unsuccessfully endeavoured to regain their independence. Gorgias, the great orator and sophist, was a native of Leontini (480-380), and by his persuasive eloquence, as is well known, the Athenians were induced to interfere in the quarrels of the Sicilians. After the disastrous issue of the war, Leontini continued subject to Syracuse; but Timoleon at length expelled the tyrant Hicetas and restored its independence. In the 3rd cent. it came into the power of Hiero II., whose successor Hieronymus lost his life here. Polybius, who records this event, at the same time describes the situation of the town. It appears to have lain to the S. W. of the present town, and not where local topographers usually place it. Under the Romans it was of little importance. The Saracens gained possession of it at an early period. In the middle ages the fortress was besieged several times, and bravely defended. The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to *Carlentini*, a poor town with 5500 inhab., founded by Charles V (whence the name).

From Lentini, or from Augusta, a visit may be paid to the tomb caverns of *Pantelica*, to the N. of Palazzolo (p. 275); carriage there and back in one day 25 fr.

The train now turns to the E. towards the coast, following the valley of the *S. Lionardo* (the *Pantacyas* of the ancients), which it afterwards crosses.

24 M. *Agnone.* To the left the so-called *Pantano*, a marshy pond, becomes visible.

31 M. *Brucoli.* The line skirts the lofty coast.

35½ M. **Augusta,** or *Agosta*, as it was named until recently, a fortified seaport with 11,900 inhab., was erected by Frederick II. in 1229-33, on the site of the ancient *Xiphonia.* The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who died of his wounds at Syracuse. In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, E. of Agosta, to the *Capo S. Panagia* near Syracuse, was formerly bordered with a number of towns. Here from N. to S. lay *Xiphonia*, *Hybla Megara*, and *Aiabon.* Hybla, which was situated between the mouths of the *Fiume Cantara* and *S. Gusmano*, was founded in 728 by colonists from Megara Nisæa, conquered and destroyed by Gelon, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse.

On the hills to the right lies the small town of *Mellili*, where the Hyblæan honey, so highly extolled by the poets, was produced. On 1st and 2nd May a vast concourse of people assembles at Mellili to offer thanks to St. Sebastian for the miraculous cures effected by him, and to celebrate his festival.

44 M. *Priolo*; the village lies to the right. To the left is the peninsula of *Magnisi*, connected with the mainland by a narrow isthmus. This was the peninsula of *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. Salt-works are now situated here.

About 1½ M. from Priolo stands the '*Torre del Marcello*', probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace which extended from the Belvedere to *Capo S. Panagia* and bore the N. Dionysian town-wall of the Achradina. It crosses the wall near the *Tyche* quarter of the town, runs eastwards to *Capo Panagia*, and finally reaches the precipitous E. margin of the bare, rocky plateau once occupied by the *Achradina.* Passing the (r.) Capuchin Monastery with its Latomia, we at length reach —

54½ M. Stat. **Siracusa,** ¾ M. from the town (one-horse carriage 90 c., two-horse 1 fr. 20 c.; at night 1 fr. 40 or 1 fr. 70 c.).

Geograph. Anstalt von

Wagner & Debes Leipzig

41. Syracuse.

Hotels. Locanda del Sole, on the quay, commanding a fine view, but somewhat dilapidated, R. 2½, D. 3½ fr., L. 60 c. Vittoria, in the town, without view, but kept in better order, similar charges (bargaining necessary at both). — For a longer stay: Villa Riscica in the Achradina, somewhat distant from the town, for families. The custodian Salvatore Politi also has several clean rooms in the town.

Restaurants. The two hotels also contain restaurants, where *Muscato*, *Amarena*, *Isola Bianco*, and other excellent Syracusan wines may be procured, and where a fish-dinner may be ordered. Among the favourite varieties of fish are the *Rivetto* (large, but delicate), *Salamone*, *Dentici* (so called from its numerous teeth), and *Palamito* (resembling salmon).

Café. **Croce di Savoia*, Piazza del Duomo. — Near the piazza is a *Club*, well supplied with Italian newspapers, to which visitors are readily admitted.

Cabs. From the station to the town, see p. 314. — Drive in the town, with one horse 50 c., with two horses 80 c.; at night 1 fr. or 1 fr. 30 c. Per hour 1½ or 2 fr., at night 2 or 2½ fr.; each additional half-hour 60 or 80 c., and 80 c. or 1 fr. — Luggage 20 c., if over a hundredweight 40 c.

Guides. *Salvatore Politi*, custodian of the Museum, where he is to be found daily; fee about 5 fr. for the whole day, 3-4 fr. for half-a-day; he also procures carriages at 12 fr. for a whole day, 6-8 fr. for half-a-day, and offers photographs, coins, drawings on papyrus, etc. for sale. *Michel Angelo Politi*, another guide, speaks a little French, and *Felice Valerio* speaks English.

Donkeys may be hired of *Don Pasquale* for about 3 fr. per day.

Boats. To the Cyane (p. 328) 6-8 fr.; to the mouth of the Anapo only, 1½-2 fr. — The boatmen here are generally less extortionate in their demands than those in other parts of Italy. To or from the steamboats ½ fr. for each person. Ferry from the town to the Sicilian coast (Pozzo degli Ingegneri) or the marble harbour, 25 c.; pedestrians thus effect a considerable saving.

Steamboats of the *Florio Co.* (A. Cassia, agent) every Wednesday evening to Catania, Messina, and Palermo; every Tuesday evening to Terranova, Licata, Girgenti, Sciacca, Trapani, and Palermo (see p. 246). Every Monday at 11 p. m. to Malta (see p. 328).

Diligences daily at 8 a. m. to *Noto* and *Vittoria* (p. 277), and to *Palazzolo* and *Buccheri* (p. 275). Office for the former line at the post-office, Piazza del Duomo; for the latter in the Strada Piazza.

Attractions. If the traveller has one day only at his disposal, he should devote a few hours only to the modern town, and the rest of the day to the ancient city; and he should not omit to visit the Greek theatre at sunset. The chief points of the ancient town may be visited by carriage in 6-8 hrs. — Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the valley of the Anapo. There are many interesting walks in the neighbourhood, and with the aid of the following directions the most interesting points may be found without a guide.

Syracuse, which was in ancient times the most important town in Sicily, and indeed the most important of all the Hellenic cities, now contains 22,000 inhab. only. It is situated on an island close to the coast, and is the seat of a prefect and a bishop, but its trade is unimportant. The bay on the W. side of the town is the *Porto Grande*, the entrance to which between the S. extremity of the island and the opposite promontory of *Massolivieri*, the ancient *Plemmyrion*, is 1300 yds. in width. During the height of its

prosperity Syracuse contained no fewer than 500,000 inhab., and it extended over a large tract of the lofty coast to the N.W. — This is one of the most interesting points in Sicily, its natural beauties vying with its great classical attractions.

Syracuse was founded in 734 by Corinthians under *Archias* on the island of Ortygia, where a Phœnician settlement had probably been established at an earlier period. The Sikelian inhabitants were reduced to the condition of serfs, and compelled to cultivate the soil. The government was conducted by the aristocracy, the descendants of the founders, who were called *Gamores*. Owing to the fertility of the soil, the colony, rapidly rose to prosperity, and within 70 years after its establishment founded Acræ (Palazzolo) and Enna (Castrogiovanni), and 20 years later Casmenæ. Camarina was founded in 599. The final issue of the contests carried on with varying success between the nobles and the people was, that *Gelon* in 484 extended his supremacy from Gela to Syracuse, to which he transferred his residence. He contributed in every respect to the aggrandisement of the city, and, after he had in conjunction with Theron defeated the Carthaginians at Himera in 480, the golden era of the Greek supremacy in Sicily began. During a long series of years the fortunes of the whole island were now interwoven with those of Syracuse. Gelon, who reigned for seven years only, was revered as a god after his death.

He was succeeded by his brother *Hiero I.* whose rule was characterised by the same energy and good fortune. He defeated the formidable Etruscans (p. 100) near Cumæ; and at his court Æschylus, Pindar, Simonides, Epicharmus, Sophron, and Bacchylides flourished. After a reign of ten years only he was succeeded by Thrasybulus, the youngest of the three brothers.

Notwithstanding his army of 15,000 mercenaries, *Thrasybulus* was soon banished from the city, and a *Democracy* was established. In the conflicts with the Sikelian prince Ducetius and the Acragantines the army of Syracuse maintained its superiority, and the supremacy of the city gradually extended over the greater part of the island; but its power was impaired by subsequent dissensions between the original Syracusans and the inhabitants introduced by Gelon and Hiero. '*Petalismus*' here took the place of the Athenian ostracism.

Syracuse was afterwards reduced to great extremities by the Athenians, whose aid had been invoked by the Egestans. In B.C. 415 they accordingly sent a fleet of 134 triremes to Sicily under *Nicias* and *Lamachus*, hoping to conquer the island and thus extend their supremacy over the western Mediterranean. At first the Athenians were successful, especially in the summer of 414 when they stormed the loftily situated Epipolæ, and almost entirely surrounded the city with a double wall, extending from the Trogilus to the great harbour. The beleaguered city was on the point of capitulating when the Spartan *Gylippus*, who had landed on the N. side of the island with a small army, came to its relief, and succeeded in making his way into it through an opening in the Athenian wall. With his aid the citizens gradually recovered strength, and gained possession of the *Plemmyrium*, the promontory at the entrance to the harbour opposite Ortygia, and then occupied by Nicias. Once more, indeed, the nautical skill of the Athenians enabled them to defeat the Syracusan fleet off the harbour, and they erected a trophy on the small island of La Galera below Plemmyrium; but this was their last success. In another naval battle the Syracusans were victorious, while the prospects of the Athenians were but temporarily improved by the arrival of *Demosthenes* with auxiliaries. An impetuous night attack made by him on the Syracusan intrenchments was repulsed after a fierce struggle. Disease broke out among the Athenians, and their misfortunes were aggravated by dissensions among their generals. The retreat was finally determined on, but was frustrated by an eclipse of the moon (27th Aug. 413). The Syracusans then resolved to endeavour to annihilate their enemy. They were again victorious in a naval battle, and enclosed their harbour by a series of

vessels, anchored and connected by chains across the entrance, 8 stadia in width. The decisive encounter now approached. The two land-armies were stationed on the bank of the harbour and simulated the combatants by loud shouts, whilst the fluctuating tide of success elicited alternate expressions of joy and grief, which have been so graphically described by Thucydides as resembling the surging of a dramatic chorus. The Athenians were overpowered. On the following day the crews refused to attempt again to force a passage, and on the third day the retreat was commenced by land in the direction of the interior of the island. At *Floridia*, however, the pass was obstructed, and the ill-fated Athenians were compelled to return to the coast. Here they were overtaken by the Syracusans. Demosthenes with 6000 men was compelled to surrender, and after a fearful struggle on the *Asinarus*, near Noto, Nicias met with the same fate. Few escaped. The generals were executed, and the prisoners languished for eight months in the Latomiæ, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the verses of Euripides. Thus was the power of mighty Athens shattered against the walls of Syracuse, never again to recover its ancient prestige; and Thucydides justly observes that — 'this event was the most important which befel the Greeks during this war (the Peloponnesian), or indeed in any others in Greek history which are known to us.'

A few years after the deliverance of the city from these extremities the Carthaginians overran the island. This new and imminent danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. Himilco, who besieged the city from the Plemmyrium and the Olympieum, was fortunately driven away by a pestilence. Dionysius then chastised the allies of the Carthaginians, and fortified, extended, and embellished the city so greatly as to merit the title of its 'second founder'. He converted the island of Ortygia into the seat of government, there erecting temples, treasuries, arsenals, and forts.

His son *Dionysius II.* possessed the vices without the virtues of his father. In 356 he was banished by his uncle *Dion*, and again on his return to the city by *Timoleon* in 343. The latter re-established the republic, and introduced 40,000 new colonists. He appointed Amphipolus, priest of Zeus Olympius, and 1000 senators to conduct the government, but after in 336 this constitution was found unworkable.

In 317 the tyrant *Agathocles* from Thermæ (Termini) usurped the supreme power, and retained it until his death (by poison) in 289. He was a talented monarch, but a characteristic example of the moral depravity of the Greeks of his time — cruel, faithless, and full of fantastic schemes. Whilst he was engaged in besieging Carthage, Hamilcar attacked Syracuse (310), but unsuccessfully. On the death of Agathocles the republican form of government was re-established, but in 288 *Hicetas* usurped the tyranny, and was afterwards assassinated. His murderers invited *Pyrrhus* of Epirus, son-in-law of Agathocles, from Italy, who reigned for two years. On the departure of Pyrrhus the general *Hiero II.* became king, and under him Syracuse, now in close alliance with the Romans, enjoyed for a second time a brief period of prosperity (275-216). During his reign bucolic poetry arose. The code of Hiero was long the legal standard for the whole of Sicily. Under his auspices was constructed a magnificent and famous vessel which was adorned with illustrations from the Iliad.

Hieronymus, Hiero's successor, allied himself with the Carthaginians, and after his assassination the city was held by anti-Roman agents. It was therefore besieged by *Marcellus* in 214-212, and was defended against his attacks on the N. and from the sea by the celebrated engineer *Archimedes*. During the celebration of a festival, 1000 of the bravest Romans scaled the walls of Tyche (by the so-called *Catenaccia* on the Trogilus) and, proceeding along the summit, captured *Hexapylon*, which had been erected by Dionysius. *Tyche*, *Neapolis*, and the *Epipolae* thus fell into the hands of Marcellus, but the island and the Acbradina were not yet over-

come. Whilst he was attacking the Achradina in its entire length on the W. the besieged quitted the island in order to aid in repelling the attack. This contingency was anticipated by a traitor, who introduced the crew of a Roman vessel into the town by means of the Arethusa, and conducted them to Achradina. The city was plundered, and Archimedes slain by a soldier who did not know him. In order to paralyse the city's power of resistance, Marcellus caused the island, which since the erection of Achradina had been connected with the mainland, to be again separated and united by a bridge only, at the same time forbidding the Syracusans to inhabit it.

After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town. In Cicero's time, indeed, it was the 'largest of Greek, and the most beautiful of all cities', but it was so reduced by the civil war between Pompey and Octavian that the latter, on his accession to the throne, found it necessary to re-people it with a new colony. The Apostle *Paul* spent three days at Syracuse on his journey to Rome, and, although he did not found a Christian community there, it is certain that Christianity was established in the city at a very early period. According to tradition, St. Peter is said to have sent St. Marcian hither in the year 41, for the purpose of preaching Christianity.

As early as A.D. 278, Syracuse was plundered by a band of Franks who had escaped from captivity on the shores of the Black Sea. *Belisarius* took the place in 535 and made it the capital of the island, and *Constantius* in 663-68 even transferred the seat of government thither. One year later it was plundered by *Abd-Allah-ibn-Kais*. In 828, when the Byzantine general *Euphemius* invited the Saracens to Sicily, they arrived at Syracuse, and pitched their camp in the Latomiæ, commanded by *Asad-ibn-Farát*, but were soon compelled to raise the siege. In 878 the city at last succumbed to *Ibrahim-ibn-Ahmed* after a siege of nine months. The monk *Theodosius* gives an appalling account of the distress of the besieged and the ferocity of the victors. The spoil which they obtained here was greater than that yielded by any other conquest.

Since that period Syracuse has been a place of little importance. With the aid of the Normans the town was again taken by the Byzantine general *Maniaces*, but was soon recaptured by the Saracens, whose leader *Ibrahim-ibn-Thimna* subsequently invited the *Normans* to Sicily. In 1085 the latter took Syracuse, and strengthened the castle which the Saracens had erected to command the isthmus. In this fortress Queen *Bianca of Castile* was besieged by *Bernard Cabrera* in 1410. *Charles V.* established an arsenal at Syracuse, and caused the fortifications of the isthmus to be constructed with materials from the ruins of the theatre and other Greek edifices. Here in 1676, after the battle of Agosta, the celebrated naval hero *De Ruyter* died, and was interred in the Plemmyrium.

In 1837 the Neapolitan government transferred the prefecture from Syracuse to Noto. In 1865, however, the city was again raised to the rank of the capital of a province, and it now begins to recover a little of its ancient importance.

A few only of the attractions of Syracuse lie within the modern town, most of them being situated on the rocky plateau to the N.W., the site of the ancient city.

I. Modern Syracuse.

Cathedral (Temple of Minerva), Museum, Arethusa, Temple of Diana.

The present town, as already stated, occupies the island of *Ortygia*, which formed but a small part of the site of the ancient city. The approach to it from the coast is defended by a now dilapidated *Citadel* of the time of Charles V., and the extremity of the

island is also protected by fortifications. The town is closely and irregularly built. It is traversed lengthwise by two somewhat winding main streets, in the middle of the westernmost of which extends the cathedral square.

The **Cathedral** stands on the site of a Doric temple, the columns of which with their capitals are still seen projecting from the sides of the church. The temple was a peripteral hexastyle on a basement of three steps, about 61 yds. in length, and 24 yds in width. Of the thirty-six columns thirteen are still visible on the N. and nine on the S. side. They are 28 ft. in height and $6^1/_2$ ft. in thickness. It is not known to what deity the temple was dedicated, but from its proximity to the Arethusa, it was perhaps a temple of Diana. Local tradition calls it a *Temple of Minerva;* but the temple of that goddess, described by Cicero in his speeches against Verres as a sumptuous edifice containing the most costly treasures, most probably stood at the S.E. extremity of the island. The interior of the cathedral is of no great interest. The pilasters separating the nave from the aisles occupy the place of the ancient walls of the cella. The font, formerly in S. Giovanni, consists of an antique marble basin with traces of a Greek inscription.

The **Museum,** situated opposite the N. side of the cathedral, Piazza Minerva No. 10, in the corner, is open daily 8-1 o'clock. The director is *Cav. Targia;* the custodian *Salv. Politi* (p. 315).

The most interesting object in the collection is the famous **Statue of Venus*, found by M. Landolina in 1804 in the Bonavia garden; the execution is admirable and the figure, somewhat above life-size, is almost entirely preserved except the head; the character is that of the early ideals of Venus. A colossal **Head of Zeus*, an ancient *Male Torso*, a Greek *Tomb Relief* (boy and elderly man), and *Statue of Æsculapius* are also noteworthy. Then a *Head of Medusa* in bronze, an early Christian sarcophagus, inscriptions, vases, terracottas, and Roman statues from the Buonfardeci garden (p. 325), of inferior interest.

Above the museum is a *Library* with 9000 vols. and a few MSS., open 10-12.

From the S. angle of the Piazza del Duomo the Via Maniaci leads us in 3 min. to the mythological **Fountain of Arethusa,** which has recently been enclosed in a semicircular basin. The nymph Arethusa, pursued hither from Elis by the river-god Alpheus, is said to have been metamorphosed by Diana into this fountain. The Greeks may have discovered and thus named a natural spring on the rocky island, but this fountain, which still pours an abundant stream into its basin, embellished with papyrus-plants, is most probably supplied by one of the remarkable conduits which pass under the small harbour and bring water to the town from the Achradina. Many other shafts of these conduits are also observed in the island, such as the *Pozzo di S. Filippo*. The gate leading to the fountain is opened, if desired, by the custodian who lives near (5 soldi).

The *Passeggiata Aretusa* affords a pleasant walk and a view of the harbour.

The ruins of a so-called **Temple of Diana** in the *Casa Santoro*, in the *Vico di S. Paolo* (key kept by Salv. Politi), are more probably those of a temple of Apollo. This very remarkable Greek temple, which recent excavations have brought to light, was a peripteral hexastyle of unusual length, and must have been flanked by at least nineteen columns on each side. A very early inscription on the highest step of the basement, unfortunately mutilated, is supposed to refer to the foundation of the edifice and its dedication to Apollo.

The other antiquities in the town (remains of baths, etc.) are of inferior interest. Among the remains of mediæval architecture, the **Palazzo Montalto* (Str. S. Giacomi and Vicolo Montalto) deserves mention. The castle at the S.E. extremity of the island contains a Gothic portal, permission to see which may be obtained through an officer of the garrison.

II. Ancient Syracuse.

Syracuse was the largest of the Hellenic cities. Strabo states that its circumference was 180 stadia (20 M.). It consisted of five distinct portions: —

1. The island Ortygia, the oldest part of the city.

2. The town on the precipitous coast to the N. of the island, called the Achradina, one-half being situated on the plateau of limestone-rock, the other half between the latter and the great harbour, excluding a small portion on the N. bank of the small harbour which Dionysius had enclosed with a lofty wall and added to the island. To the latter belonged the *Small Harbour* (sometimes erroneously called the *Marble Harbour*), which lay between the wall and the island. — The W. wall of the Achradina, constructed by Gelon, may still be traced by the remnants which extend towards the S. from the tonnara of S. Panagia, passing the Campagna Gargallo. Near the point where the roads from Noto and Floridia converge, the wall of Achradina probably abutted on the *Great Harbour*, which was also flanked with quays. Towards the sea this secure part of the town, which could never be reduced by violence, was defended by a lofty wall. Here were the *Market* with *Colonnades*, the *Banks*, the *Curia*, where the national assemblies were held, the *Pentapylon* and the *Prytaneum*. The latter lay opposite to the island, to the right of the present road to Catania (see p. 321), where the *Timoleonteum*, with stadium and hippodrome, and a *Temple of Zeus Olympius* also rose.

It is not easy to determine with equal certainty the limits of the other parts of the city which lay to the W. of the Achradina, on the plateau, which contracts as it extends upwards towards the Epipolæ or fortress.

3. Tyche, on the N. side, derived its name from a temple of Fortune.

4. Neapolis, situated to the S., on the terrace above the great harbour, and which during the Roman period descended to the plain as far as the left side of the road to Floridia, was named *Temenides* at the time of the Athenian siege. Here were situated the *Greek Theatre*, the so-called *Ara*, the *Roman Amphitheatre*, the *Baths* in the garden of Buonfardeci, the *Latomia del Paradiso* and of *S. Venera*, and the *Street of Tombs*.

5. The Epipolæ, the highest point of the city, formed the W. angle of the trilateral plateau, and was so named by the Syracusans, as we are informed by Thucydides, from being 'above the city'. At the time of the Athenian siege this point was as yet unconnected with the city, although not left unguarded. The Athenians took it by storm, constructed *Labdalon*, an intrenchment on the N. side, and erected a wall extending from the harbour Trogilus in a curve round Achradina, Tyche, and the Temenites to the great harbour.

The merit of surrounding these four districts by a *City-wall*, constructed of huge blocks of stone, is due to *Dionysius I.* The N. portion was probably erected about 402. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia ($3^1/_2$ M.) of the wall, but the work was not completed till 385.

The whole of the enclosed space could not have been covered with houses, but every trace of these having completely disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast *Aqueducts* supplied the city, one of which was fed, high among the mountains, by the *Buttigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, several miles long, up to the level of the Epipolæ. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally empties itself into the harbour. The other aqueduct descends from *Monte Crimiti*, the *Thymbris* of Theocritus, and also ascends to the level of the Epipolæ, after which it skirts the N. city-wall, sending several branches southwards to the Achradina. It then turns to the S., proceeding along the coast, descends under the small harbour, and finally emerges as *Arethusa* on the island. Since the earthquake of 1169 its water has been salt. In calm weather in winter the spot may be distinguished in the small harbour where the water wells upwards from below, at the point where the damaged part of the aqueduct lies. The course of this channel is traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings *(spiragli)* do not occur for a long way between the Epipolæ and the other parts of the town, we may assume that this space (now called *Terracati*) was uninhabited. The Athenians, as is well known, cut off the supply of one aqueduct. The point where this was effected is said to be recognisable between Euryalus and Belvedere.

Crossing the fortifications of the inner, and then (7 min.) those of the outer town-gate, we come in 5 min. more to a circular space from which three roads diverge. That to the left leads to Noto (p. 277); that in a straight direction is the Floridia and Palazzolo road, which leads past the railway-station (pp. 277, 276). The road to the right forks after a few hundred paces, the right and narrower branch leading to the Cappuccini (p. 325), and the left branch to Catania. The latter divides the ancient city into two nearly

equal parts: on the E. (right) lies the *Achradina*, on the W. (left) *Neapolis* and *Epipolae*, to the N. *Tyche*. Our description begins with the more important and interesting W. half.

a. *Western Portion.*

Amphitheatre. Latomia del Paradiso and di Sta. Venera. Hecatomb Altar. Theatre. Street of Tombs. Euryalus.

In a meadow, a few hundred paces to the right of the above named circular space outside the fortifications, we observe an unfluted column, which was probably a fragment of a once magnificent forum *(Agora)*. Not far from this column passes the road to Catania, from which the road to the Cappuccini immediately diverges to the right (see p. 325).

The Catania road then crosses the railway and ascends gradually. After 1/2 M., at the point where we observe the rose-window of the church of S. Giovanni (p. 326) on the right, our road is crossed by another. Following the latter to the left we reach (5 min.) a small osteria and the house of the Custode delle Antichità. (His services are necessary for the Latomia only, but he also accompanies visitors to the Amphitheatre and the Greek Theatre; 1/2 fr.)

Opposite the custodian's house a path to the left leads in a few minutes to the **Amphitheatre**, a Roman structure of the period of Augustus, 77 yds. in length and 44 yds. in width and apparently destitute of subterranean chambers. Numerous blocks of marble from the ancient parapet lie scattered in the arena, some of them bearing inscriptions with the names of the proprietors of the seats which they adjoined.

About 150 paces farther, to the left of the path, is the (closed) entrance to the great *Altar of Hiero II.* It is related of that monarch that he erected an altar, a stadium (202 yds.) in length; and this structure is probably the same, being 215 yds. in length and 25 yds. in width. Here probably were sacrificed the hecatombs of 450 oxen, which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

Opposite is the entrance to the ***Latomia del Paradiso,** an ancient quarry hewn in the rock to a depth of 35-45 yds., and now overgrown with the most luxuriant vegetation. These latómie, which form one of the characteristics of Syracuse, yielded the material of which the city was built. Some of them (*e. g.* the Latomia Novantieri) are of later origin than the aqueducts. They were also used as burial-places, and they sometimes formed prisons for captive enemies who were compelled to work in them. On some of the isolated masses of rock traces of the guard-houses of the sentries are said to be still distinguishable (?). The Latomia del Paradiso contains the **Ear of Dionysius*, so named in the 16th cent., a grotto hewn in the rock in the form of the letter S., 210 ft. deep, 74 ft. in height, and 15-35 ft. in width, contracting towards the sum-

mit, and possessing a very remarkable acoustic peculiarity. The slightest sound in the grotto is heard by persons at the upper end, and produces a strong reverberation at the entrance. It is related of Dionysius that he constructed prisons with such acoustic properties that at a certain point he could detect every word spoken in them, even when whispered only, and this grotto has been arbitrarily assumed to be one of these. The custodian awakens the echoes by firing a pistol (5 soldi). The neighbouring *Latomia di Sta. Venera*, although less interesting, is also worthy of a visit.

The road then passes under the modern arches of the aqueduct, and leads past an osteria to the ***Greek Theatre**. This was the largest Greek structure of the kind, after those of Miletus and Megalopolis, and was erected between 480 and 406. It is hewn in the rock in a nearly semicircular form, 165 yds. in diameter. Distinct traces of the forty-six tiers of seats are still visible, and it is estimated that fifteen more must have extended as far as the summit of the excavation. The nine *cunei* were intersected by a broad and a narrow *praecinctio*, on the former of which are seen various Greek inscriptions, recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympius, after whom the different compartments were respectively named. Philistis is supposed to have been the second wife of Hiero I., and Nereis to have been his daughter-in-law. The eleven lower grades only were covered with marble. The hill on which the theatre stands commands a superb **View, particularly towards sunset, of the town, the harbour, the promontory of Plemmyrium, and the expanse of the Ionian sea.

Above the theatre is the *Nymphaeum*, a grotto into which two water-conduits issue. Epitaphs were formerly inserted in the surrounding walls. To the N. is the entrance to the last sinuosity of the Ear of Dionysius (see above).

From the upper part of the theatre the rock-hewn *Street of the Tombs* (Via delle Tombe) ascends to the left. In the sides are numerous cavities and tomb-chambers, all of which have been despoiled of their contents and decorations. We follow this route to the (5 min.) summit of the plateau, and then proceed to the left along the aqueduct and (3 min.) past a small house. In a few minutes more we reach a rough road coming from the neighbouring road to Catania on the right, and we follow it to the left (N.) past a large and conspicuous uncompleted building on the right. After 5 min. we turn to the left again. In $^1/_4$ hr. we pass a farm-building enclosed by a white wall. The road contracts to a footpath, which runs nearly parallel with an ancient aqueduct hewn in the rock. Inclining to the right a little farther on, we shall reach Fort Euryalus in $^1/_4$ hr. more. To the left we enjoy a view over the plain in which lay the Roman Neapolis, with the sumptuous temples of Demeter and Persephone erected by Gelon in

480 with the proceeds of spoil taken from the Carthaginians. On the height which we now traverse were situated the ancient Neapolis and Temenites; and within the latter stood the Temenos of Apollo, with the statue of the god, which Verres attempted to carry off, and which was afterwards conveyed to Rome by Tiberius. On the right, farther on, we pass the *Buffalaro* hill, from the quarries of which Dionysius procured stone for the city-wall. It was here that the tyrant is said to have confined the poet and philosopher Philoxenus for having disparaged his verses (thence named *Latomia del Filosofo*).

After about $^3/_4$ hr. we cross the walls which belonged to the Epipolæ', and which now extend along the higher ground on our right, and on arriving at the W. extremity of the city we ascend to the Fort ***Euryalus** (now called *Mongibéllesi*), the point where the N. and S. walls erected by Dionysius on the table-land converged. It forms the extremity of the Epipolæ, and terminates towards the W. in four massive towers, surrounded by two deep fosses hewn in the rock. (The custodian, who is seldom on the spot owing to its remoteness, should be enquired for beforehand at the hotels. Gentlemen, however, may explore the different passages without assistance.) From the first of these fosses diverge a number of subterranean outlets, connected with each other, and forming passages accessible to infantry, and even cavalry, communicating with the great court behind the towers. Another subterranean passage leads to a fort situated on the line of the city-wall farther N. In the rocks opposite these apertures are hollows which were probably used as magazines. Those to the right contain inscriptions of letters or numbers which have not yet been deciphered.

About $^1/_2$ hr. farther is the miserable village of *Belvedere* (poor osteria), which lies on the narrow W. ridge extending from the hill of the Epipolæ towards the mountains, and beyond the precincts of the ancient fortifications. Immediately beyond the village rises the **Telegrafo* (610 ft. above the sea), a hill crowned with a conspicuous white tower, and commanding an excellent survey of the site of ancient Syracuse. The view to the N., however, is still finer: to the left rises the Mte. Crimiti, the ancient *Thymbris*, on which one of the old aqueducts takes its rise; then Ætna in the distance; in the background the mountains of the E. coast of Sicily, and more to the right the mountains of Calabria.

The hill of Belvedere is sometimes supposed to be the Euryalus, and the point above described as the Euryalus would then be the Fort Labdalon. (On our map both names are erroneously given at the latter place.)

The N. side of the Epipolæ is bounded by the *Wall of Dionysius*. Halfway between the Euryalus and the point where the road to Catania intersects the city-wall probably stood the Athenian *Fort of Labdalon* (p. 321). In the valley below lay *Leon*, whence the Athenians stormed the Epipolæ.

The Euryalus may also be reached from Syracuse by the Floridia road, passing the railway-station. A little beyond the 3rd kilometre-stone (2 M.) our road diverges to the right, passes some farm buildings after 40 min., gradually contracts, and ascends to the (20 min.) white building of an old monastery, from which Euryalus is reached in 1/2 hr. more. This route may be taken in returning.

In the *Buonfardeci* garden, not far from the railway-station, the remains of a Roman Palæstra were excavated in 1864.

b. *Eastern Portion.*

S. Lucia. Latomia de' Cappuccini. Villa Landolina. Latomia Casale. S. Giovanni and the Catacombs.

This part of the ancient city consists chiefly of the Achradina, remains of the fortifications of which may be distinctly traced on all sides. It is separated from the island of Ortygia by the *Small Harbour*, which Dionysius formed by throwing an embankment across the open sea, and the narrow entrance of which was capable of being closed.

We may either follow the road diverging to the right from the Catania road near the solitary column already mentioned (comp. p. 322), or we may effect a considerable saving by crossing the small harbour directly from the town (25 c.). Those who follow the road will pass, 1/4 hr. from the gate, the landing-place of the boats, where remains of ancient boat-houses are still to be seen in the water.

At this point the road divides. The right branch skirts the coast, crosses the railway-cutting by a bridge, and leads direct to the Capuchin monastery (25 min.; see below). The left branch crosses the railway immediately, turns to the right, and leads towards the conspicuous campanile of **Sta. Lucia,** a church erected in the 11th cent. on the spot where the tutelary saint of the town is said to have suffered martyrdom, but frequently restored. The W. Portal is the only part of the original church still existing. Over the high altar, the Martyrdom of the saint, by Caravaggio; a passage from the right transept leads past the tomb of the saint to a *Round Church*, partly subterranean, containing a statue of the saint, of the school of Bernini. — To the left of the church a road leads to (8 min.) S. Giovanni (see below).

Passing to the right of S. Lucia, and after 10 min., above the cypress-planted modern cemetery *(Hypogeum)*, turning to the right again, we reach (5 min.) a suppressed *Capuchin Monastery*, now a farm, where refreshments are to be had. The neighbouring ***Latomia de' Cappuccini** is one of the wildest and grandest of these ancient quarries, and it was here probably that the 7000 captive Athenians languished (key at the farm, 30-50 c.).

We retrace our steps, but after 5 min., above the cemetery, we

go straight on by a low wall, and in 5 min. more reach a road ascending to the upper Achradina.

Following this road to the left between garden-walls for 5 min., we reach the **Villa Landolina** (last door on the right), situated in a small latomia, and containing the tomb of the German poet *A. v. Platen* (d. 1835). — A few paces farther we reach a road coming from S. Lucia; we follow it to the right, and turning to the right again after 3 min. we observe the façade of S. Giovanni before us.

If we do not visit the Villa Landolina, we cross the road mentioned above which ascends to the Achradina, and go straight on. On the right, after 5 min., is the **Latomia Casale**, worthy of a visit for the sake of the well-kept flower-garden laid out in it by the Marchese Casale (a few soldi to the gardener). — From this point we perceive the Catania road and to the left the church of S. Giovanni, to the portal of which the path leads.

S. Giovanni was founded in 1182, but afterwards frequently restored, so that parts of the W. façade, with the rose-window and the portal, are all that remain of the original building. A flight of steps descends from the church to the *Crypt of St. Marcian*, where St. Paul is said to have preached. This lower church, built in the form of a Greek cross, is one of the most ancient in Sicily. On each side is an apse, except on the W. where it is approached by steps. It contains the tomb of St. Marcian, who is said to have suffered martyrdom, bound to one of the granite columns now here placed. On the walls are the remains of old frescoes.

Near S. Giovanni is the entrance to the Catacombs. (On leaving the church we turn to the left for a few paces and reach the custodian's house opposite a good osteria; fee $^1/_2$ fr.)

The **Catacombs** of Syracuse are among the most imposing burial-places of the kind, and they extend under the greater part of the lower Achradina in several stories, which are estimated to have an aggregate length of 9 M. The date of their construction cannot now be ascertained. That the early Christians buried their dead here is proved by inscriptions and frescoes on the walls, but the origin of the excavations is probably much more remote. They may also possibly have been used as quarries. The recent discovery in other localities of the Phœnician mortuary chambers, which resemble these catacombs in their formation, has given rise to the belief that they date from a pre-Hellenic epoch. Other ramifications of the catacombs were recently discovered near the sea during the construction of the railway.

The Catania road passes within a few hundred paces to the E. of S. Giovanni; and we reach it at the point where the path to the Amphitheatre and the Greek Theatre, already described, diverges. — About 5 min. to the N. of that point, to the left of the road, are the so-called *Tombs of Timoleon and Archimedes*, with Doric

façades, and arbitrarily named. The tomb of Archimedes, which was rediscovered by Cicero, was probably outside the town.

If time permits, the traveller should not omit to follow the Catania road to the N. as far as the point where it intersects the ancient fortifications of the *Tyche* quarter and descends to the coast *(Scala Graeca)*, 4 M. from the town-gate. Th *view thence of the sea and Ætna is one of the finest near Syracuse. — We may then follow the hills to the right as far as the tonnara, and return along the boundary of the Achradina, the fortifications of which are still partly traceable.

When the sea is calm, a pleasant *Excursion by Boat (1½-2 fr.) may be made to the caverns in the coast of the Achradina, situated beyond the rocky islets of the *Due Fratelli*, between the small harbour and the *Capo Panagia* (the *Grotta di Nettuno* and others).

III. The Anapo. Olympieum and Cyane.

This excursion takes 3-4 hrs., and is usually made in a boat with three rowers (to the Cyane Fountain 6-8 fr. and fee). If the sea is rough, travellers may prefer to drive to the mouth of the Anapo. The trip up the river is pleasant, but very troublesome for the boatmen owing to its narrowness and the thickness of the water-plants. Walkers may ascend by a small embankment on the right bank of the river as far as the papyrus plants, but the spring itself, on account of its marshy environs can only be reached by boat. — The two columns of the Olympieum, which are of no great interest, may be visited either in going or returning. The hill can only be approached on the E., N., or N.W. side, as the ground on the other sides is very marshy.

The road to Noto, which leads to the S.W. of the circular space mentioned at p. 321, runs at first within a short distance of the shore of the Great Harbour, traversing the swamps of *Syraca* and *Lysimelia*. Beyond the 2nd kilomètre-stone (1¼ M.) it crosses the *Anapo (Anapus)*, which rises on the hills to the W. and falls into the harbour of Syracuse after a winding course of about 16 M. A footpath skirts the right bank of the stream, and then ascends on the bank of the Cyane brook which falls into the Anapo ⅔ M. above its mouth.

On a height (60 ft. above the sea) not far from the confluence of the two streams, stands a conspicuous and solitary pair of columns. A rough road leads towards them from the Anapo bridge in 10 min., but before it enters a hollow we take a footpath to the right. These very mutilated columns, to which the path does not lead the whole way, stand in the middle of the fields, and now form the sole remains of the famous **Olympieum**, a temple of the Olympian Zeus, dating from the earliest Syracusan period (peripteral hexastyle). Gelon provided the statue of Zeus, the beauty of which is extolled by Cicero, with a golden robe from the spoil of Himera, which Dionysius I. removed as being 'too cold in winter, and too heavy for summer'. — As this was a point of strategic importance, it was usually made the basis of operations when the city was besieged. In 493 Hippocrates of Gela established his head-

quarters here. At the beginning of the Athenian siege (415) the Olympieum was taken by Nicias by a *coup de main*, but from reverence for the god he did not venture to take possession of the valuable treasures it contained. At a later period the Syracusans fortified it and surrounded it with the small fortified town of *Polichne*; but this did not prevent Himilco in 386 and Hamilcar in 310 from pitching their camps here; and in 212 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. Fine view of Syracuse. Near the Olympieum were situated the handsome monuments of Gelon and his self-sacrificing wife Damarata.

The upper part of the *Fiume Ciani*, or *Cyane Brook*, is remarkable for the great luxuriance of the surrounding vegetation. On both banks, particularly in autumn, rise lofty papyrus-plants, some of them 20 ft. in height, planted here by the Arabs, and imparting a strange and almost tropical character to the scene. The stream has its source in the **Fountain of Cyane,** the 'azure spring', into which the nymph of that name was metamorphosed for venturing to oppose Pluto when he was carrying Proserpine to the infernal regions. The Syracusans used to celebrate an annual festival in honour of Persephone (Proserpine) here. The clear spring, which abounds in fish, and is bordered with papyrus, is now called *La Pisma*.

42. Excursion to Malta.

See Map of Sicily.

The Steamers of the *Florio Co.* afford a convenient opportunity of visiting the island of Malta from Syracuse. They start once weekly (Mondays) at 11 p. m., reach Malta about 7.30 next morning, and quit it again at 9 p. m. Return-tickets at a reduction of 20 per cent. Fare to or from the steamer 1 shilling. Fares from Malta to Tunis or Sicily must be paid in *gold*. Passports are sometimes asked for on the traveller's arrival and departure. Those who intend returning to Sicily the same evening should devote the forenoon to the town (harbour, cathedral, and palace of the governor), then drive to Città Vecchia (p. 330), about 6 M. distant (calesse, a kind of gig, there and back 4-5 fr.). — Steamboats also ply between Malta and *Tunis* three times monthly in 22 hrs., fare 2*l.* 8*s.* (see p. 344); to *Tripoli* twice monthly in 25-30 hrs.; by *Gibraltar* to *England* every Friday (but enquiry should be made beforehand).

The group of the islands of *Malta*, *Gozzo*, and *Comino* lies 56 M. to the S. of the coast of Sicily, 174 M. from the S. extremity of Italy, and 187 M. from the African coast. N. latitude of La Valetta, the capital, 35° 54′; E. longitude 14° 31′. Malta is 17½ M. in length, and 8 M. in breadth; with Gozzo it has an area of 116 sq. M. and a population of 149,000 souls, of whom about 10,000 are English and foreigners. The climate is hot (mean temperature in winter 57°, in summer 77° Fahr.). The island rises precipitously from the sea in the form of a sterile rock, and appears at first sight entirely destitute of vegetation, the fields and gardens being enclosed by lofty walls and terraces of

stone. Through the indefatigable industry of the inhabitants the barren surface has been converted into luxuriantly fertile arable land, partly by the process of pulverising the upper stratum of rock, and partly by the importation of vegetable soil. The produce yielded is rarely less than fifteen to twenty fold, whilst in some favoured spots it amounts to fifty or sixty fold. After the hay or corn harvest in May and June the land is generally sown for the second time with cotton. Fruit is very abundant, especially oranges and figs. The natives are a mixed race, being descendants of the various nations who have at different periods been masters of the island. Their language is a corrupt dialect of Arabic mingled with Italian *(lingua Maltese)*. Most of the visitors and residents of the higher classes are English, but Italian is generally understood. The Maltese are well known throughout the Mediterranean as an enterprising seafaring and commercial people. Their island is indebted to its central position for the great strategic importance which it has ever possessed. Being a convenient station on the route to the East, and boasting of an admirable harbour, the island is, like Gibraltar, one of the principal bulwarks of the naval supremacy of England.

Malta is supposed to be identical with the island of *Ogygia* mentioned by Homer, where the nymph Calypso, the daughter of Atlas, whose cavern is still pointed out, is represented as having enslaved Odysseus. The Phœnicians of Sidon most probably founded a colony here at a very early period, after which Greek settlers repaired to the island (about the year B.C. 736). The island, then called *Melite*, with a capital of the same name, was conquered by the Carthaginians about B.C. 400, and afterwards (in B.C. 212) fell into the hands of the Romans. The latter erected temples to Apollo and Proserpine, and a theatre, a few traces of which still exist. In the autumn of A.D. 56 St. Paul was wrecked on the N. coast of the island, and converted several of the inhabitants to Christianity. In 454 Malta was conquered by the Vandals, in 464 by the Goths, in 533 by Belisarius for the E. Empire, in 870 by the Arabs, and again in 1090 by the Normans under Roger, by whom it was united with the kingdom of Sicily. It then shared the fortunes of Sicily down to 1530, when the Emperor Charles V. presented the island to the knights of St. John after their expulsion from Rhodes by the Turks. The order now assumed the title of knights of Malta, and gallantly defended the island, which had become one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of 1565, when they were attacked by the principal armament of Sultan Soliman II. under Mustapha and Piale. In consequence of this event the Grand Master Jean de Lavalette founded the town of Lavalette (now the capital), which is regarded as impregnable. On 17th June, 1798, Buonaparte, when on his way to Egypt, gained possession of the town through treachery, but on 8th Sept., 1800, after a siege of two years, it was captured by the English, who have since been masters of the island, and govern it mainly in accordance with its ancient laws and institutions.

La Valetta. — *Hôtel Impérial, pension 8*s.*; *Dansfield; *Cambridge; *Angleterre; *Croce di Malta, all of the first class and in the English style. — *Commissionnaire* 5-6 fr. per day.

English money is the currency of the island, but French and Italian gold are also in common circulation.

La Valetta, the capital of the island, erected in 1566-71, with about 70,000 inhab., rises in an amphitheatrical form on a

promontory, which is surrounded by deeply indented bays. The *Harbour* on the S.E. side, defended by Fort St. Elmo and other batteries, is considered almost impregnable. The garrison consists of 2000-3000 men, besides the vessels of war stationed here. The harbour, one of the best on the Mediterranean, being well sheltered and upwards of 60 ft. deep, presents a busy scene, in which various Oriental elements are observable. The streets ascend precipitously from the quay, often by means of long flights of steps, and are far superior in cleanliness to those of other towns on the Mediterranean. The Str. Reale, extending from St. Elmo to the Porta Reale, a distance of more than $^1/_2$ M., is the principal street.

The richly decorated cathedral of S. Giovanni, dating from 1576, contains monuments of Grand Masters and knights of the Maltese Order, grouped according to their nationality.

1st Chapel on the right (del Crocifisso): Beheading of St. John, altar-piece by *Mich. Angelo Caravaggio.* — 2nd Chapel, *Portuguese*: monuments of Manoel Pinto and the Grand Master Manoel de Vilhena, the latter entirely of bronze. — 3rd Chapel, *Spanish:* monuments of four Grand Masters, the largest being those of Roccafeuil and N. Coloner. — 4th Chapel, *Provençals.* — 5th Chapel, *della Vergine*, richly decorated with silver: town-keys, taken from the Turks, are preserved here as trophies. — To the left of the principal entrance is the bronze monument of the Grand Master Marc Antonio Zondadario. — 1st Chapel on the left (or *Sacristy)* contains a few portraits. — 2nd Chapel, *Austrians.* — 3rd Chapel, *Italians:* pictures (St. Jerome and Mary Magdalene) attributed to *Caravaggio.* — 4th Chapel, *Frenchmen*: monuments of two Grand Masters and of Prince Louis Philippe of Orleans (d. 1808). — 5th Chapel, *Bavarians.* — A staircase descends hence to a vault containing the sarcophagi of L'Isle Adam, the first Grand Master, La Valette, and several others.

The Palace of the Governor contains a collection of pictures (insignificant) and a number of interesting weapons and trophies of the period of the knights. — The *Houses* of the different nationalities (such as the *Auberge de Provence*, *d'Auvergne*, *de France*, and *d'Italie*, the last the finest) have all undergone considerable change. — Adjacent to the palace is the handsome building of the *Library*, with about 40,000 vols. and a few Phœnician and Roman antiquities found in the island. Pleasant *Walks* along the ramparts, which are adorned with numerous statues of Grand Masters and of English Governors. The best point of view is at the *Baracca Nuova.* The *Botanic Garden* is also a favourite resort. — On the E. side of the harbour lies the older part of the town, called the *Borgo* or *Città Vittoriosa*, inhabited by the lower classes. Farther distant is the *Burmula*, or *Città Cospicua*, with its new docks; and lastly the *Senglea* or *Isola.* The entrance to the harbour here is commanded by the fort of *Ricasoli.*

An aqueduct, begun in 1610, with numerous arches intersecting the environs, supplies the town with water. The *Palace of S. Antonio*, the residence of the Governor, with a large and well-kept garden (visitors admitted), is about $4^1/_2$ M. distant. The fortified **Città Vecchia,** or *La Notabile*, 2 M. farther, the ancient capital of the island, contains a few relics of the Roman period.

SARDEGNA
1: 1.350.000
C. Capo, F. Fiume, I. Isola, M. Monte, Mti Monti,
N. Nuraghe, Pta Punta, Pto Porto, R. Rio, V.N. Villa Nova.
Strade Reali & Provinciali
Carreggiabile
Praticabile dai soli cavalli, e muli.
Boche di Bonifacio
I. della Madalena
I. di Caprera
Capo della Testa
Pta di Vignola
Golfo del Pevero
Golfo di Congianus
Capo Figari
Golfo di Terranova
I. di Tavolara
I. di Molara
Capo Coda Cavallo
Porto di Brandinchi
Stagno di S. Teodoro
I. dei Pedrana
Posada
Pta di S. Lucia
Capo Comino
Rio de sus Alimos
Orosei
M. Erveri
Golfo di Orosei
I. dell' Asinara
Cala Francese
Capo del Falcone
Golfo dell' Asinara
Castel Sardo
Porto Torres
Capo Negretto
Capo dell' Argentiera
Stagno di Baraca
Le Gessiere
Porto Conte
Capo della Caccia
Alghero
Pta di Poglina
Capo Marrargiu
Bosa
Tres Nuraghes
Sassari
Tempio
Monti
Terranova
Ozieri
Monte Acuto
Oschiri
Tula
Nuoro
Orune
Bitti
Siniscola
Lodè
Dorgali
Oliena
Orani
Macomer
Sedilo
Ottana
Catena del Marghine
Altipiano della Campeda
Pozzo Maggiore
Villa Nova Monteleone
Ploaghe
Osilo
Sorso
Sennori
Chiaramonte
Perfugas
Ossi
Uri
Olmedo
Ittiri
Bonorva
Torralba
Thiesi
Romana
Giave
Mores
Ardara
M. Santo
Pattada
Buddusò
Orosei
Galtellì
Capo Comino

Golfo di Oristano
Capo Marrargiu
Stagno Sala de Porcu
I. di Mal di Ventre
Stagno di Cabras
Riola
Cabras
Oristano
Il Catalano
Capo di S. Marco
S. Giusta
Capo della Frasca
Stagno di Marceddi
Tonnara di Flumentorgiu
Terralba
Uras
Mogoro
Arcidano
Pabillonis
Guspini
S. Gavino
Sanluri
M. Vecchio
Arbus
Gonnos
Capo Pecora
Flumini Mag.
Villacidro
Samassi
Serramanna
Villaermosa
Villasor
Monastir
Decimomannu
I. Pan di Zucchero
Iglesias
Siliqua
Musei
Uta
Domus novas
Gonnesa
Villamassargia
M. Orri
Capo Altano od. Giordano
I. Piana
Capo Sandalo
Carloforte
I. di S. Pietro
Calasetta
S. Antioco
I. di S. Antioco
Golfo di Palmas
Palmas
Capo dello Sperone
La Vacca
Porto Pino
Capo Teulada
C. Spartivento
Domus de Maria
Teulada
Pula
Capo di Pula
S. Pietro di Pula
Sarroc
Orri
Golfo di Cagliari
Stagno di Cagliari
Cagliari
CAGLIARI
C. di S. Elia
La Plaia
S. Bartolomeo
Golfo di Quartu
Quartu
Elmas
Sinnai
M. Casteddu
Sette Fratelli
Capo Ferrato
M. Nai
M. Turru
Carbonara
I. di Serpentara
Porto Giunco
Capo Carbonara
I. dei Cavoli
Stagno di Colostrai
Murarera
Flumendosa F.
S. Vito
Capo di S. Lorenzo
I. di Chirra
Ballao
Armungia
Gerrei
M. Ixi
Silius
Senorbi
Suelli
Trexenta
Guasila
Serrenti
Nuraminis
Barrali
Donori
S. Pantaleo
M. Oladiri
Barumini
Mandas
Isili
Serri
Nurri
Sadali
Seui
Perdas de Fogu
M. Cardiga
1970
Escalaplano
M. Serra di Mare
Capo Palmeri
Capo Sferra Carullo
M. Ferrau
Passo di Guadazzoni
Bari
Lanusei
Jersu
Tortoli
Golfo di Tortoli
Capo di Bellavista
I. dell' Ogliastra
Lozzorai
Talana
P. Gena di Ieru 2250
Monti del Gennargentu
Aritzo
Meana
Laconi
Samugheo
Senis
La Giara
1822
Ales
Busachi
Sorgono
Atzara
Allai
Ollastra
Villa Urbana
Stagno di Sassu
Scale
Miglie Italiane (60 = 1°)
Miglie Tedesche (15 = 1°)
Chilometri (111,307 = 1°)
Miglie Inglese (69,16 = 1°)
40°
39°
6°
7°
Geograph. Anstalt von
Wagner & Debes, Leipzig

The richly decorated *Cathedral* is said to occupy the site of the house of Publius, who when governor of the island accorded a hospitable reception to St. Paul (Acts, xxxviii). The terrace commands an extensive prospect. The church of *S. Paolo* is erected over a grotto which is said to have been occupied by the Apostle during the three months of his stay on the island. The sacristan also shows some catacombs in the vicinity. — *Il Boschetto*, an extensive public garden which may be visited if time permits, lies 2 M. to the S. of Città Vecchia.

Comino, an island 2 M. long, and $1^1/_4$ M. broad, is almost uninhabited. **Gozzo,** which is 9 M. in length, and 4 M. in width, and well cultivated, was the ancient *Gaulos*, the site of a Phœnician, and afterwards of a Roman town. *La Torre de' Giganti*, constructed of blocks of rock without mortar, possibly belonged to a Phœnician temple.

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43. Sardinia.

Steamboats *(Società Rubattino)*. a. From Leghorn weekly (Frid. 6 a.m.) direct to Cagliari in 34 hrs., and weekly (Thurs. 3 p.m.) along the E. coast, touching at Terranova (p. 341) and Tortoli, in 38 hrs.; also weekly (Thurs. 3 p.m.) direct to Porto Torres (Sassari) in 21 hrs., and weekly (Sund. 10 a.m.) viâ Bastia in Corsica and the island of Maddalena in 30 hrs. — b. From Cività Vecchia weekly (Wed. 3 p.m.) viâ Maddalena to Porto Torres in 24 hrs. — c. From Naples to Cagliari weekly (Sat. 2 p.m.) in 30 hrs. — d. From Palermo to Cagliari fortnightly (Sat.) in 24 hrs. — e. From Tunis to Cagliari weekly in 18 hrs. — f. From Ajaccio to Porto Torres weekly in 7 hrs.

Geography and Climate. *Sardinia* (Ital. *Sardegna*, Greek *Sardo*), situated between 38° 52′ and 41° 16′ N. latitude, and separated from Corsica by the Strait of Bonifacio, is 119 M. distant from Africa, 140 M. from Italy, and 180 M. from Sicily, and next to the latter is the largest island in the Mediterranean. Its length from N. to S. is 174 M., its breadth from E. to W. 70 M., area 9463 sq. M., population (in 1871) 636,6 0 souls. About nine-tenths of the island are mountainous; the only extensive plain is that which lies between the bays of Cagliari and Oristano. The mountains, corresponding in direction with those of Corsica, stretch from N. to S.; their chief formation, especially in the N. portion, is granite, next to which are tertiary rocks, here and there broken by extinct volcanoes. The central part of the island is much less elevated than Corsica, but of considerably greater breadth. *Bruncu Spina*, the highest peak of the *Gennargentu*, is 6266 ft. in height. There are no rivers of importance in the island; the largest is the *Tirso*, which falls into the Bay of Oristano; the *Dosa* descends to the E. coast, and the *Coghinas* to the N. — Sardinia is surrounded by a number of smaller islands, such as *Asinara*, *La Maddalena*, *Caprera* (residence of Garibaldi), and *Tavolara* on the N., and *S. Antioco* and *S. Pietro* on the S.W. The coast is somewhat monotonous and uninteresting; the finest part is on the S. side, where the Bay of Cagliari is situated. Sardinia was once one of the granaries of Rome, but owing to the sparseness of the population has now lost all claim to such a distinction. A large proportion of the soil is uncultivated, whilst among the mountains about one-fifth of the area is clothed with forest. The chief exports are the commodities yielded by the mines (lead the most abundant; then silver, iron, copper, brown coals, etc.), the produce of

which is said to have increased tenfold within the last twenty years. Most of them are worked by foreign capitalists. Agriculture is also gradually improving. In all respects, however, the island is far inferior in development and civilisation to the mainland. In the first place roads for the transport of the products of the country to the coast are much wanted. Then the malaria, or *Intemperie* as it is called here, renders the island, with the exception of the larger towns, uninhabitable for strangers from July to October. Fever, which prevails principally on the low ground, frequently extends its ravages to a considerable height, in consequence of which the mines are deserted during the period above mentioned. The climate of Sardinia has always been regarded as unhealthy, but the evil has been greatly aggravated by the defective culture of the soil. The natives, however, appear to be habituated to dangers which would often prove fatal to strangers. The principal precaution they use consists in wearing fleeces, a usual costume of the Sardinian shepherds, who, to the no small surprise of travellers, present the appearance of being closely enveloped in fur under the scorching rays of a July sun. Another great obstacle to the prosperity of Sardinia is the deplorably defective state of education, in which respect the island is behind all the other provinces of Italy. Out of 10,000 inhabitants 8798 were in 1872 unable to read or write (in Lombardy 5332, in Sicily 8722).

Customs and Characteristics. The Sardinians, with the exception of the inhabitants of Cagliari and Sassari, have as yet been little influenced by the modern advances of civilisation, and in remote districts the traveller may imagine himself transferred to a period several centuries earlier. The inhabitants, who are probably of the same race as the Corsicans, and belong to the Iberian family, more resemble the Spaniards than the Italians in character, and this peculiarity was doubtless confirmed by the long duration of the Spanish supremacy. Their demeanour is grave and dignified compared with that of the vivacious Italians, and exhibits a frequent tendency to melancholy, harmonising well with the somhre black and white of their nationalcostume. The latter consists of a blouse of black cloth without sleeves *(coletta)*, black gaiters *(borzaghinos)*, a black Phrygian cap *(baretta)*, white knee-breeches, and white shirt sleeves adorned on festive occasions with large and handsome gold buttons. The long gun slung across the back is rarely discarded even by the peasants while tilling the soil, and a curved knife in a sheath of leather, frequently of the dimensions of a small sabre, completes their equipment. The fierce and warlike disposition of the ancient Sardinians still manifests itself in the revengeful spirit of their descendants, which occasionally leads to deadly feuds and is a serious obstacle to the increase of the population. The number of assassinations is computed at 1000 annually. These faults, however, are to some extent counterbalanced by the sterling virtues peculiar to a primitive and untutored race, viz. their unwavering fidelity to their sovereign, their chivalric sense of honour, and their hospitality. National poetry is carefully cultivated, and is remarkable for its plaintive character. The language consists of a number of dialects, differing widely in many of their roots; several of them closely resemble Spanish, or rather Latin (e. g. *bona dies*, good day). Strangers will find it utterly impossible to understand or make themselves understood anywhere except in the larger towns.

Antiquities. The antiquities of Sardinia are also in keeping with the other peculiarities of the country. Those which date from the periods of the Carthaginian and Roman supremacy or from the middle ages are far inferior to those of Italy and Sicily. Unusual interest, however, attaches to the curious relics of a far more remote and even pre-historic epoch. These are the so-called *Nuragghi* or *Noraghe*, found in no other district, except in the Balearic Islands, where they are called *Talayots*. They are conical monuments with truncated summits, 30-60 ft. in height, 35-100 ft. in diameter at the base, constructed of unhewn blocks of stone without mortar. They are situated either on isolated eminences among the mountains, or on artificial mounds on the plains. They generally contain two or three conically vaulted chambers, one above the other, and a spiral

staircase constructed in the thick walls ascends to the upper stories. General La Marmora once counted 3000 towers of this kind in the island, and their number is still very great, although the advance of agriculture has necessitated the removal of many of them. Of the various conjectures which have been formed as to the purpose served by these enigmatical structures, the most common and probable is that they are monumental tombs, erected by the aboriginal inhabitants of the island. The Giants' Graves (*Tumbas de los Gigantes*), oblong piles of stones 3-6 ft. in breadth and 15-36 ft. long, are believed to belong to the same remote period. The *Perdas fittas*, or *Perdas lungas*, monuments of stone corresponding to the Celtic menhirs and dolmens, are of much rarer occurrence in Sardinia.

Travelling. A visit to Sardinia, although now easily accomplished by steamboat, will hardly interest the ordinary tourist. Nature, which has so bountifully lavished her favours on many of the lands of the south, has indeed by no means withheld a due share from the island. But the traveller will hardly find these attractions a sufficient inducement, unless combined with scientific objects, or with the desire to explore a peculiar and semi-barbarous country. With the exception of excellent fishing and shooting, amusements of any kind must of course not be expected. The traveller will naturally desire to see more of the country than the district traversed by the high road from Sassari to Cagliari, but, if he quit this main route, he will generally find himself dependent for food and lodging on the hospitality of the natives. Letters of introduction to some of the inhabitants of Sassari or Cagliari are therefore most desirable; and, once provided with these, the stranger will have little difficulty in procuring others to enable him to make his way through the greater part of the island. Sardinian hospitality is remarkable for the cordiality and courtesy with which it is accorded, and it affords an admirable opportunity of observing the character and customs of the island and its natives. The etiquette of the household of his host may, however, frequently prove irksome to the weary traveller, who will sometimes be obliged to wait several hours before he can satisfy the cravings of his unwonted appetite. The upper classes generally dine between 1 and 2 o'clock, and sup between 9 and 11. Remuneration for hospitality is invariably declined, but a liberal fee should be given to the servants (2-5 fr. per day according to circumstances). Brigandage was formerly unknown in Sardinia, but has occasionally been heard of within the last few years, owing probably to failure of crops and scarcity of provisions.

The most suitable season for a visit to Sardinia is from the middle of April to the middle of June, after which dangerous fevers are very prevalent down to the beginning of November. Diligences, similar to those on the mainland, run on the principal high roads daily; but the most interesting points in the island cannot be reached by carriage, and the traveller must have recourse to riding, which is here the characteristic and universal mode of locomotion. The Sardinian horses are small, active, and enduring; their usual pace is an ambling trot of 4-5 M. an hour, and they are admirably adapted for traversing the precipitous forest-paths which are the sole means of communication between the villages of the interior. Strangers cannot possibly find these paths unaided, and as moreover the language cannot be understood except through the medium of an interpreter, the services of a guide are indispensable in the more remote districts. A guide (*viandante*) with two horses for a single excursion or for a tour of several days may generally be engaged even at the smaller villages. The charges depend on a variety of circumstances, *e. g.* the demand for agricultural labour, etc., and are therefore liable to considerable fluctuations. Thus, for the journey from Oristano to Fordungianus (a ride of 3½ hrs.), 7 fr. were recently paid for the services of a man and two horses; from Fordungianus to Tonnara (8 hrs.) 10 fr.; from Tonnara to the summit of the Gennargentu and back (6 hrs.) 5 fr. for a man with one horse; from Tonnara to Nuoro (10½ hrs.) 15 fr. for a man and two horses. These payments were regarded as amply remunerative. For a tour of considerable length the traveller is recommended to secure the services of a viandante well acquainted with the

country, for the whole expedition. This is a very attractive mode of travelling, and many hours and even days may be spent in traversing beautiful wooded districts without a single human habitation being encountered. In such cases, however, a supply of provisions and wine must not be forgotten. Whilst the traveller selects the side of some well shaded, gurgling spring for a halting-place, the horses generally find luxuriant herbage in the neighbourhood, and will seldom be interrupted in their repast, as the pastures in the sparsely peopled parts of the island are regarded as common property. On such occasions the appearance of a Sardinian mountaineer in his wild and quaint costume may awaken apprehensions as to the safety of one's purse, but the inoffensive salutation of '*bona dies*' will speedily reassure the traveller. The country will be found replete with attractions, but the villages are generally dull and uninteresting, and apparently quite excluded from all connection with the external world.

Railways. The following lines were open in 1876: — 1. *From Cagliari to Oristano*, 59 M. — 2. *From Cagliari to Iglesias*, 34 M., identical with the first as far as (10 M.) Decimomannu. — 3. *From Ozieri viâ Sassari to Porto Torres*, 41/2 M.

History. Of the more civilised nations of antiquity the *Phœnicians* from Carthage were the earliest masters of the island. They founded several towns on the coast, such as Caralis, the modern Cagliari, where they concentrated the traffic of the island. During their supremacy, and even during that of their successors the Romans, the interior of the island preserved its independence to some extent. Traces of the Phœnician epoch are recognisable in a few Punic inscriptions still extant, and especially in the innumerable little idols of bronze, the distorted figures of which accord with the peculiar character of the Phœnician religion. Scarabæi, or stones cut in the form of beetles and worn in rings, presenting a thoroughly Oriental appearance, are also frequently found, and doubtless belong to the same period. In B.C. 238, shortly after the 1st Punic War, Sardinia was wrested from the *Carthaginians* by the *Romans*, who found it an invaluable acquisition on account of the productiveness of its fields and its mines. Criminals condemned for grave offences, and subsequently numerous Christians, were compelled to work in these mines. The Romans themselves shunned the island as being unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish. Great numbers of the inhabitants were brought to Rome and sold as slaves at a merely nominal price, for even during servitude they maintained their indomitable character and formed no very desirable acquisition to their purchasers (whence the Roman expression *Sardi venales*, 'as cheap as a Sardinian').

In 458 the *Vandals* made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the Eastern Empire. The weakness of the latter, combined with the unremitting attacks of the Saracens, favoured the gradual rise of native princes, who recognised the pope as their patron and protector. When at length the *Arabs* began to establish themselves permanently in the island, John XVIII. preached a crusade against the infidels, promising to bestow the island on those who should succeed in expelling them. This was effected by the united efforts of the *Genoese* and *Pisans*, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborea, which were presided over by '*Giudici*' or judges. Neither Genoa, however, renounced her claim, nor the papal see its supremacy; and the Giudici, profiting by these disputes, succeeded meanwhile in establishing themselves as independent princes, and governed the island in accordance with its national laws and customs. In 1297 Boniface VIII. invested the kings of Arragon with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Arragon and whose code of laws, the '*Carta de Logu*' (del luogo), attained great local celebrity. This code

was constituted the law of the whole island by Alphonso of Arragon in 1421, and Eleonora's name is still the most popular among those of the earlier history of Sardinia. In 1455 a parliament (Cortes) was established, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal business was the voting of taxes. Under Ferdinand the Catholic in 1479 the native princes were deprived of their independence, and the island was now governed, to the universal satisfaction of the inhabitants, by *Spanish Viceroys*. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the *House of Austria*, who in 1720 ceded it to *Victor Amadeus II., Duke of Savoy*, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of this family, and afforded it refuge and protection during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure. In consequence of the Treaty of Paris in 1720 the Duke of Savoy assumed the title of King of Sardinia, which he exchanged in 1861 for that of King of Italy.

Topography. Sardinia is divided into two provinces and eleven districts, the former being named after the two principal towns, Cagliari and Sassari, respectively. The ecclesiastical jurisdiction is divided among three archbishops (those of Cagliari, Sassari, and Oristano) and eleven bishops. The coinage, weights, and measures are the same as those of the mainland. The old Sardinian lira contained 4 reali, of 5 soldi each, and was worth 1 fr. 92 c., the soldo being worth about 10 c.

Literature. The most eminent explorer of Sardinia was the general Count Alberto Ferrero della Marmora (b. 1789, d. 1863), who devoted his whole life to the task. His principal work is the '*Voyage en Sardaigne ou description statistique, physique, et politique, de cette Isle*', Paris et Turin, 1839-60, 5 vols. The two last vols. contain an Itinéraire de l'Isle de Sardaigne, destined for the use of travellers. An admirable '*Carta dell' Isola e Regno di Sardegna*', in two sheets (pub. 1845, with additions down to 1860, price 4 fr.), has also been published by the same author, a work which alone cost him upwards of 80,000 fr. — A history of Sardinia down to 1773 was published in 1825 by Baron Giuseppe Manno (Torino), and has gone through several editions. The same author also wrote a *Storia Moderna* (1773-99), which appeared in 1842 and again in 1858 (Le Monnier, at Florence), containing a short review of the earlier history. The effects of the French revolution on Sardinia and the attacks of the French upon the island are here fully and attractively described. Antiquarian research in Sardinia has been chiefly promoted by the patriotic Canonico Giovanni Spano, Rector of the university of Cagliari (*Bullettino Archeologico Sardo*, with several smaller annual publications).

Cagliari.

Hotels (poor and comparatively dear). Progresso, R. 2½-3, A. ½ fr.; Concordia, dirty, similar charges, D. at 12.30 o'clock 3½ fr.

Restaurants. **Scala di Ferro*, Via di S. Rosalia; *Trattoria Italiana*, near the university (fine view at the back); *Trattoria del Teatro*, at the foot of the road to the castle. — **Cafés.** **Bella Venezia*, Via Costa, with garden and fine view; **Borsa* (formerly Telegrafo), near the quay. — *Swiss Confectioner* (Offelleria Svizzera), Piazza Porta Villanuova 3. — *Beer* at Boggetti's brewery, on the Buon Cammino Promenade.

Baths. **Bagni Cerruti*, Via S. Rosalia 22.

Post Office, not far from the cathedral. — *Telegraph Office*, Porta Villanuova.

Steamboats, see p. 331. — Landing or embarcation, with luggage 1 fr.

Railway to Oristano and to Iglesias, p. 338.

Diligences. Office, Contrada Zenne (to the left when reached from the large piazza). To Laconi (p. 343) once, to S. Pietro Pula (p. 338) twice daily.

Wine of the country indifferent. *Vernaccia*, a finer quality, strong, but acid, 2-3 fr. per bottle; *Malvasia* and *Muscato*, sweet.

Cagliari, the *Caralis* of the Romans, a very ancient town founded by the Phœnicians, the capital of the island, with 33,000 inhab., lies on an extensive bay, bounding the flat district at the S. end of the island, and terminated on the W. by *Capo Spartivento* and on the E. by *Capo Carbonara*. To the E. of the town projects the *Capo di S. Elia*, which forms one extremity of the *Golfo di Quartu*. The town is surrounded by extensive lagoons, the *Stagno di Cagliari* on the W. and the *Stagno di Molentargiu* on the E. side. These yield abundance of salt, which forms the cargo of numerous vessels, particularly from Sweden and Finland, when returning home after having conveyed supplies of pine-wood to Spain and Italy. Cagliari is situated on the slope of a precipitous hill, 290 ft. in height, and consists of four distinct quarters: the old town or *Castello* (Sard. *Casteddu*); below it to the E. the *Villa Nuova;* and lastly *Marina* and *Stampace*.

The spacious Piazza del Mercato, embellished with a bronze *Statue of Charles Felix I.*, erected in 1860 to commemorate the construction of the road to Porto Torres, forms the central point of the modern quarters of the town. The busiest street diverging hence is the Contrada Costa, now *Via Manno*, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. It leads to a small piazza, and then descends to Villa Nuova. To the left it ascends in two zigzags to the —

Castle, which still has its ancient gates, and contains the chief buildings and the palaces of the nobility. A small promenade laid out on the old bastion of *S. Caterina*, on the right, commands a fine view.

The street to the left leads to the **University,** founded in 1596 by Philip III. of Spain, and remodelled in 1764 by Charles Emmanuel of Savoy. The library contains 22,000 vols.; among the MSS. are the *Pergamene di Arborea*, which, except in Sardinia itself, are generally regarded as modern forgeries.

The ***Museum** contains geological and mineralogical collections formed by La Marmora, whose bust is placed in the archæological saloon, and the most complete collection of Sardinian antiquities (to which valuable contributions have been made by the Canonico Spano), including epitaphs, milestones, vessels of earthenware and glass, coins, and numerous figures in bronze.

I. Room. Cabinet by the wall of the entrance: terracotta mask from Tharrus (p. 338). — II. Room. Cabinet in the centre: handsome glass vessels of the Roman period from Cornus (p. 339), the larger of which were used as cinerary urns, the ashes being deposited in earthenware receptacles; also two complete receptacles of this kind with all the articles found in them. Cabinet nearest the entrance: Punic scarabæi and gold trinkets, chiefly from Tharrus (71. Earring of delicate workmanship). Cabinet next the window opposite the entrance: Punic earrings, many of which resemble in form those worn by the Sardinian peasant-women at

the present day. Cabinet by the other window: Sardinian idols in bronze, many of them spurious; those next the window are undoubtedly genuine.

Proceeding hence through the Porta Aquila under the Palazzo Boyl, we enter the fortress.

At the entrance to the old town the main street contracts, and, like most of the streets in Cagliari, is badly paved. After a walk of 3 min. in a straight direction, we ascend a flight of steps on the right to the ***Cathedral,** completed in 1312 by the Pisans, but afterwards altered and modernised. The tasteless façade dates from 1703.

At the principal entrance are two lamhs with scenes from Scripture history. — In the N. transept is the tomb of Martin II. of Arragon (d. 1409). The chapels contain a few monuments in the rococo style. — In the Crypt is a monument to the queen of Louis XVIII., a princess of Savoy (d. 1810), and another to the only son of Victor Emmanuel I. (d. 1796).

We next pass the *Torre dell' Elefante*, erected in 1307 by the Pisans, as the metrical inscription records, and reach the **Buon Cammino** promenade, $^1/_3$ M. in length, which affords a fine survey of the bay and the mountains rising above it. (A still finer point of view is the *Birreria Boggetti*, above the promenade, on the right.) Immediately beyond the (r.) *Carlo Alberto* barracks, erected in 1847, a broad road descends from the promenade to the left to the *Capuchin Monastery*, where there are several rock-hewn reservoirs once connected with a Roman aqueduct. Opposite the monastery is the **Amphitheatre,** recently freed from rubbish, the greater axis of which measures $95^1/_2$ yds., the lesser 79 yds., while the arena was about 55 by 34 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. From the ruinous condition of the structure also it is obvious that economy was carefully observed in its erection; and we thus obtain, on comparing this, the most considerable ruin in Sardinia, with the magnificent edifices of Italy and Southern France, an additional indication of the subordinate importance attached to the island at that period.

The Environs of Cagliari present all the characteristics of a southern land, the climate being hot, and rain very rare; but the town itself, even in summer, is generally free from fever. Here, as in Sicily and Africa, the fields are usually enclosed with hedges of cactus. The *Campidano di Cagliari*, an extensive plain stretching hence to Oristano, is fertile and tolerably well peopled.

On a rocky plateau, $1^1/_4$ M. to the N.W. of Cagliari, is situated an extensive *Necropolis*. The route to it first passes the *Punic Tombs*, consisting of subterranean chambers hewn in the limestone rock, with symbols in the Egyptian style over the entrances. (Caution must be used, as many of the entrances are overgrown with plants.) The majority of these are below the Casino Massa. Farther W. are the *Roman Tombs*. Many of these also border the road to the S., leading through the *Borgo di S. Avendrace*. The finest of them is the *Grotta della Vipera*, with a hand-

some façade, the tomb of Atilia Pomptilla and her husband Cassius Philippus, who died here as exiles from Rome, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

From Cagliari to Quartu, 4½ M. to the N.W. (omnibus twice daily each way in 1 hr.; coupé 1½ fr.). The road starts from the Villanuova Quarter of the town. On the right we have a view of the Capo di S. Elia and a large swamp which is a favourite haunt of the flamingo in spring. **Quartu**, a town with 6200 inhab., is wortly of a visit on a Sunday, when the rich costumes and curious gold ornaments of Asiatic type worn by the women are seen in perfection. The old-fashioned Sardinian round dance, accompanied by the rustic double flute, is also sometimes performed in the piazza on Surdays and holidays. The favouritc delicacies on such festive occasions consist of porchettu (roast pork) and the excellent Malvagia wine produced near Quartu. On 21st May the festival of St. Helena is celebrated here, the main feature of it being a procession of richly decked oxen. (In 1875 there were 104 pairs.)

From Cagliari to S. Maria di Buonaria, ½ hr. — We follow the road leading to the E. from the Via di Buonaria, and pass the remains of the very ancient church of *S. Bardiglio*. The church of *S. Maria di Buonaria* contains numerous votive offerings from mariners and convicts. About ½ M. from it there is a large prison. In ½ hr. more we arrive at the top of the *Capo S. Elia*, where some rude attempts at hewing the rock appear to indicate that an ancient settlement once existed here.

The S. E. angle of Sardinia is the wildest and least populous portion. Excursions towards the S. W. are more interesting.

To Pula 17½ M. (by omnibus, see p. 335; or on horseback). The road intersects the *Plaia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. It passes *Orri*, where there is a picturesque country seat of the Marchese Villa Hermosa; then *S. Pietro Pula*, and past a ruined 'nurrago' and a Roman aqueduct on the promontory of **Pula** (2 M.) to the church of *S. Efisio*, occupying the site of the ancient *Nora*, of which a few traces (a quay, the small theatre of La Leoniera, etc.) are still visible. Pula possesses excellent spring-water and has therefore always been a favourite naval station. In 1804 Nelson spent a considerable time here.

To Iglesias. There are numerous mines in the S.W. part of the island, of which Iglesias is the principal town. Railway thither (34 M.) from Cagliari; two or three trains daily in 2 hrs.; fares 6 fr. 15, 4 fr. 30, 3 fr. 10 c. — The line diverges from the main line at *Decimomannu* (p. 339). Stations *Uta*, *Siliqua*, *Musei*. The town of **Iglesias**, picturesquely situated, is an episcopal see with a cathedral of 1215, and possesses ancient walls and a castle which was restored by the Arragonese. The town is surrounded by beautiful gardens, the finest of which belongs to the Dominicans. Near *Monte Poni* (1096 ft.) in the vicinity, there is a very productive lead-mine. About 12 M. farther along the coast, opposite the small island of *S. Pietro*, is situated *Porto Scuso*, a fishing village, where tunny-fish are captured in great numbers.

From Cagliari to Sassari.

147 M. The Railway, which generally follows the principal road of the island (*Strada Centrale*), is now gradually approaching completion. It was begun many years ago, and after the works had been abandoned for a time the government was obliged to resume them in deference to the anxious desire of the Sardinians to possess a railway. La Marmora, although from his partiality to the island he did not oppose the project, is said to have expressed his opinion that the receipts of the line would not pay for the consumption of coal. — The line is now open as far as *Oristano*, 59 M.; two trains daily in 3¾ hrs.; fares 10 fr. 65, 7 fr. 45, 5 fr. 35 c.

Diligence from Oristano to Sassari daily in 18-20 hrs., starting from Oristano at 8 p.m. — Those who prefer making the journey by day should

take a carriage to Macomer (a drive of 8 hrs.), spend the night and the following day there, and continue their journey by diligence at 3.30 on the following morning. Omnibus not recommended.

The train traverses the extensive plain of *Campidano*, and passes the *Stagno di Cagliari*. 5 M. *Elmas*, 8 M. *Assimini*, 10½ M. *Decimomannu*, where the line to Iglesias (p. 338) diverges.

16 M. *Villasor*, 20½ M. *Serramanna*, 24 M. *Samassi*.

28 M. *Sanluri* is a large village with a ruined castle and several old churches, where a son of the Arragonese king Martin defeated Brancaleone Doria in 1409. The manners and costume of the peasantry here are peculiar. The houses in the Campidano are built of spongey, sun-dried brick.

31 M. *S. Gavino*. To the right we observe the castle of *Monreale*, once the seat of the Giudici of Arborea, still in excellent preservation. Saffron is largely cultivated here. 36 M. *Pabillonis*; 43 M. *Uras*, in a fertile plain at the base of the volcanic Monte Arci, the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470.

48 M. *Marrubiu*. The train now skirts a lake, separated by a narrow strip of land only from the *Bay of Oristano*.

59 M. **Oristano.** Albergo del Commercio, in the Piazza, poor and not cheap; Trattoria della Strada Ferrata, Via del Portico, with tolerable rooms and good cuisine (bargaining necessary).

Diligence to Sassari at 8 p.m. — Carriage to *Macomer* 20-30 fr.; bargain necessary as to the halt at Milis to see the orange-gardens, and at Paulilatino to visit the giants' tombs. Provisions for the journey should be taken from Oristano.

Oristano, a town with 7000 inhab., the seat of an archbishop, is situated on the *Tirso* in a marshy locality. It was founded in the 11th cent. by the inhabitants of the ancient Tharrus. Many towers of the mediæval fortifications are still standing. The palace in which the Giudici of Arborea resided is still pointed out. The large *Cathedral* of the 17th cent. contains several pictures by Marghinotti, a modern Sardinian artist.

Excursions. Oristano itself is an uninviting place, but there are several points of interest in the neighbourhood. *Tharrus*, with its tombs, the richest mine of antiquities in Sardinia, may be reached on horseback in 3-4 hrs. Nearly halfway to it lies *Cabras*, on the salt lake *Mare Pontis* (excellent fishing), with the ruins of a castle where Eleonora of Arborea first accorded the charter of liberty (Carta de Logu) to her subjects. A good opportunity of observing the native costumes is to be had here on Thursdays, when numerous peasants from all parts of the country come to provide themselves with fish for their Friday fast. Leaving Cabras, a ride of 2 hrs. more brings us to the *Promontory of S. Marco*, where the abbey-church of *S. Giovanni de Sinis* indicates the site of the ancient town of Tharrus. Farther S., on the coast, is situated the *Necropolis*, where antiquities are still frequently found. On the brow of the promontory there are upwards of 20 nuraghi.

Another excursion is from Oristano (by carriage in 2½-3 hrs.) to the ruins of the ancient town of *Cornus*, situated on the coast to the N. — The village of *Milis*, at the base of *Monte Ferru* (3441 ft.), may be reached by carriage in 2 hrs.; near it is the charming country-residence of the Marchese Boyl, with beautiful orange-gardens, containing upwards of 300,000 trees (some of them 6 ft. in circumference). — To *Fordungia-*

nus, on the left bank of the Tirso, on horseback in 3½ hrs. (charges, see p. 333). This was the ancient *Forum Trajani*, possessing thermal springs and a few scanty relics of antiquity. No inn. From this point to *Tonara* or *Aritzo* at the base of Gennargentu is a day's ride; comp. p. 343.

Road. Beyond Oristano the road traverses a fertile plain and several green valleys. By the village of *Tramazza* a road diverges to Milis (see above). Our road next passes *Bauladu*, and leads to *Paulilatino* (3000 inhab.), where we observe a nurago and several giants' graves. The vegetation now loses the African character presented by its palms and cacti and becomes more like that of Central Italy. The road ascends. On the left are the heights of Monte Ferru. After a drive of 8 hrs. we reach —

Macomer (**Albergo Muria*; **Albergo Nazionale*; *Caffè Garibaldi*), a small town with 2400 inhab., loftily situated (1890 ft. above the sea) on the slope of the mountains of the *Catena del Marghine*, commanding distant views of the lofty Gennargentu and the other peaks of the central chain. Near it lay the ancient *Macopsisa*, where a number of Roman antiquities have been found. In front of the church are three ancient milestones, two of Vespasian and one of Sept. Severus, proving that a Roman road once passed in this direction.

No district in Sardinia contains such a number of Nuraggi as the environs of Macomer. These monuments are sufficiently conspicuous, but as they are often difficult of access owing to the rank grass and underwood surrounding them, the services of a guide will be found acceptable (*Battista Dorra*, 2 fr. per half day, speaks a little Italian). That of *S. Barbara*, about ½ M. to the N. of the town, not far from the high road, deserves a visit on account of its excellent state of preservation. It is square in form and surrounded by four small cones. Another similar monument called *Tamuli* (possibly from 'tumuli') is about 4 M. to the W. of Macomer. It is a well preserved nurago, in which were discovered curious idols, believed by La Marmora to be Phœnician. The platform commands an admirable view. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone 5 ft. in height, three of them with women's breasts.

Macomer, lying at the intersection of two roads, is one of the busiest points in the interior of the island. Diligence daily by *Sindia* and *Suni* to *Bosa* (3 fr.); also daily to Nuoro (8, coupé 10 fr.), and thence to Orosei on the E. coast.

The mountain-passes through which the road from Macomer to *Bonorva* (10½ M.) winds upwards to the lofty plain of *La Campedda* (2250 ft.) are frequently blocked with snow in winter, so that diligence passengers are then compelled to wait for several days at Macomer or Bonorva. The latter, with 5200 inhab. who are engaged in tilling the soil and in rearing cattle, lies in a bleak locality, 1½ M. to the right of the road. The road now enters a rocky district and crosses a brook, near which are several grottoes in the limestone rock, once apparently inhabited. To the right lies the lofty village of *Giave*. Then, 12½ M. from Bonorva —

Torralba (two poor inns), with the ancient, formerly episcopal church of *S. Pietro di Torres* (containing mediæval sculptures),

and two of the most remarkable nuragghi in Sardinia, those of Sant' Antino and Oes, the former consisting of several chambers one above the other, the latter surrounded by three small cones of stone. — Not far from Torralba, near the village of *Borutta*, the Strada Centrale is intersected by another road, which connects the towns of Alghero and Terranova, situated on the W. and E. coast respectively.

From Torralba to Alghero, 28 M., diligence daily. The fortified seaport town of **Alghero,** with 9800 inhab., was founded by the Genoese family of Doria. At a later period Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the Casa Albis, which is still shown. The town is an episcopal see and possesses a cathedral of 1510. Many of the houses are of mediæval origin. Coral and shellfish are among the staple commodities (the *pinna marina* is often found here). The environs produce wine, oil, and southern fruits in abundance. The neighbouring **Grottoes of Neptune* contain remarkably fine stalactites.

From Torralba to Terranova, 47 M., diligence daily (railway projected). The road leads by (15 M.) **Ozieri,** a town with 8000 inhab., from which a railway, opened in 1875, runs to Sassari [30 M., in 1 hr. 50 min.; two trains daily; fares 5 fr. 35, 3 fr. 75 c.; stations *Ardara*, *Ploaghe* (p. 342), *Campo di Mela*, *Scala di Gioca*, *Tissi-Usini*, *Canega*, *Sassari* (see below).]

Terranova, with 3800 inhab., situated on a bay of the E. coast, occupies the site of the ancient *Olbia*, of which it still retains a few relics. Steamer to Leghorn, Tues. 4 p. m.; to Cagliari direct, Wed. 10 a. m., and also, touching at several ports on the E. coast, Tues. 2 a. m.

Beyond Torralba our route passes *Bonannaro*, traversing a volcanic soil which yields excellent wine. It then leads through a ravine, formerly of evil repute, between the wooded heights of *Monte Pelao* and *Monte Santo* (2441 ft.), and crosses the *Rio de las Perdas Alvas*, which falls into the sea near the harbour of Torres. Beyond the plain of *Campo Lazaro* we pass through the village of *Codrongianus*, 15 M. from Torralba and 14 M. from Sassari. Before reaching Sassari, the road crosses a hill in long zigzags.

Sassari.

Hotels. *Albergo Bertrand, in the Largo del Castello, R., déj., and D. 8 fr.; *Italia, Piazza Azuni, 7 fr.; Unione, in a street off the Piazza, cheaper; Caprera, in the Piazza, adjoining the post-office; Concordia, Via delle Finanze, good Genoese cuisine, but poor rooms.

Caffè Mortara: another under the Caprera. — Drinking-water bad.

Sassari, the capital of the province of that name, with 32,700 inhab., an archiepiscopal see and seat of a university, is the chief town in the island next to Cagliari, but is built in a much better and a more modern style. The two towns have for centuries been aspirants to the exclusive rank of capital of Sardinia.

The handsome *Piazza* is embellished with a *Statue of Azuni*, the eminent teacher of commercial law, erected in 1862.

The ancient *Walls* and the Doria tower owe their origin to the Genoese. The picturesque *Castle* (now a barrack) was erected by the Arragonese in 1330.

The **Cathedral*, with a modern façade, contains a painting of the school of Caracci, and (to the left of the choir) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at Sassari in 1802. The church *della Trinità* has a Descent from the Cross of the 15th cent. The *University*, dating from the 17th cent., is attended by about 80 students only. It contains small collections of Roman antiquities and natural history.

The *Theatre*, the *Municipalità*, and the *Hospital* are handsome buildings. The town is now encircled by promenades. In August, 1855, the cholera carried off nearly one-third of the inhabitants within twenty days.

On the E. side of Sassari is the copious *Fontana del Rosello*, the water of which is carried up to the town in small barrels by donkeys. The fountain, dating from 1605, is in the tasteless style of the period, and is crowned with a statue of S. Gavinus, the tutelary saint of the island, who is said to have been a Roman centurion and to have embraced Christianity at the time of the persecution by Diocletian.

A favourite excursion from Sassari is to the village of *Osilo* (2 hrs. on horseback), situated 2132 ft. above the sea-level, and commanding fine views, especially from the pinnacles of a ruined castle of the Malaspina family, or from the still loftier chapel di Bonaria (2503 ft.).

Another excursion may be made to the romantic valley of *Ciocca*, the abbey of the *Madonna di Saccargia* (date 1116), constructed of coloured marble, and the volcanic hill of *Ploaghe* (3 hrs.; p. 341), where an ancient stream of lava is distinctly traced. On the N.E. side of the ravine stands a *nurago, the 'Nurhagu Nieddu' (i. e. 'the black'), consisting of several chambers one above the other, and easy of access.

From Sassari to Porto Torres, 12½ M., railway in ¾ hr. (fares 2 fr. 30, 1 fr. 60, 1 fr. 15 c.). Stations: 2½ M. *Sant' Orsola*, 3 M. *San Giorgio*, 4½ M. *San Giovanni*.

Porto Torres (several cafés and restaurants), occupying the site of the Roman *Turris Libyssonis*, now the seaport of Sassari, and consisting of a single long street, is notorious for its malaria. The shipping trade is of some importance, the chief branch of it being the export of oxen to Marseilles. Above the town (¼ M. from the quay) stands **S. Gavino*, a basilica of the 11th cent., in the ancient style, with antique columns and open roof. Several relics of antiquity are built into the walls. The crypt contains the tomb of the saint and several ancient sarcophagi.

A little to the W. of the harbour (reached by the road to the right) are situated extensive Roman ruins. The brook which falls into the harbour is crossed by an ancient Roman *Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone. Between the bridge and the harbour are the ruins of a large *Temple of Fortune*, near which once stood a basilica, restored by the Emp. Philip the Arabian in A.D. 247. The relics of the latter now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist. A few leisure hours may pleasantly be devoted to the inspection of these antiquities.

From Cagliari to Nuoro, with Excursions to the Mountains of La Barbagia.

Excursions to the mountainous districts of the interior are most conveniently made from the carriage-road leading from Cagliari to Nuoro, which has only been completed and traversed by a diligence within the last few years. Digressions from it must of course be made on foot or horseback. From Cagliari to Laconi about 56 M., from Laconi to Nuoro 44 M., in all 100 M.

The road as far as (14½ M.) *Monastir* (240 ft.) is the Strada Centrale. Thence by the left bank of the river *Mannu* to (14½ M.) *Senorbi*, at the S. extremity of the hilly and fertile district of *Trejenta*. Then from Senorbi by *Suelli* and *Mandas*, ascending the heights, to *Isili*, the capital of this province (17½ M. from Senorbi). The neighbouring district contains numerous nuragghi. The road next traverses the lofty plain of *La Giara*, entirely of basaltic formation, with a great number of nuragghi on the heights. It then leads through a pleasant valley, passes the chapel of *S. Sebastiano* and the village of *Nurallao*, and reaches the small town of **Laconi** (2000 inhab.; 1752 ft. above the sea). It lies at the W. base of the shelving plain of *Sarcidano*, whence a torrent descends near a ruined castle and forms a waterfall in the gardens of the Marchese di Laconi.

Laconi is an excellent starting-point for a visit to the montainous district of the **Barbagia**, the wildest part of Sardinia, the inhabitants of which boast that they never succumbed either to the Carthaginians or to the Romans. The expedition requires 4-5 days. A guide and a supply of food and blankets should be obtained at Laconi, as it may be necessary to spend a night in a shepherd's hut.

1st Day. From Laconi to *Aritzo* (5 hrs.), a mountain-village (2680 ft.) at the base of the mountain *Fontana Congiada* (4944 ft.), whence Cagliari procures its supplies of ice in summer. We pass the night here or in one of the huts on the slope of the *Gennargentu*, in order that we may reach its summit in good time on the following day.

2nd Day. On horseback to the **Punta Bruncu Spina* (6266 ft.), the summit of the Gennargentu, and the highest point in Sardinia, commanding a superb view of the island and the Mediterranean. A spring near the top is a suitable spot for a halt. The ascent from Aritzo (or from *Tonara*, a village picturesquely situated in a valley) occupies 3-4 hrs., presenting no difficulty. The descent is made on the N. side to *Fonni* (3277 ft.), on the *Monte Spada* (5335 ft.), a town with 3200 inhab., where the night is spent. From Fonni to Gavoi on the high-road 4½ M.

3rd Day. From Fonni by the left bank of the *Rio Gobbo* to the pass of *Col di Correboi* (4176 ft.); then a descent into the valley of the *Rio di Perda Cuadda*, one of the highest affluents of the Flumendosa. A good resting-place is near the picturesquely shaped rocks of *Perdaliana* (4309 ft.)

4th Day. Through the woods on the left bak of the Flumendosa to the chapel of *S. Sebastiano* (3110 ft.), near *Seui*, where there are coal-mines; thence between *Monte Orru* and *Monte Perdedu* to *Seulo* (2624 ft.).

5th Day. From Seulo we return to Laconi, either towards the W., crossing the Flumendosa by a ford (passable in dry weather only), and traversing the lofty district of Sarcidano and the oak-forest of Laconi (the more direct route); or from Seulo we proceed towards the S., pass the nurago of S. Cosimo and a small mudvolcano (similar to the Macaluba in Sicily), descend to the Flumendosa, cross the river by a ford, 1½ M. to the N. of *Villanova Tulo*, and ascend to that village, whence we cross the plain of Sarcidano to *Laconi* (6 hrs.; a longer route than the

above, but pleasanter and more picturesque). It depends to a great extent on the traveller's letters of introduction whether he will prolong or shorten his tour. In the larger villages, however, a small cabaret is always to be found; and where there is none, the curé or one of the principal inhabitants will if necessary accord hospitality to strangers, though not provided with an introduction.

From Laconi to Nuoro the road leads by *Meana*, *Atzara*, and *Sorgono* (inn tolerable). From this point the more direct route does not lead to *Gavoi*, but passes Fonni and proceeds to *Mamojada*, whence there is also a carriage-road (a drive of 3 hrs.) to —

Nuoro (**Albergo del Cannon d'Oro*), a provincial capital and episcopal see (5700 inhab.), situated on the slope of a hill (1906 ft.), with a view of the Gennargentu and the nearer mountains. Nuoro lies on the road from Macomer to Orosei (diligence every afternoon from Nuoro to Macomer in 7-8 hrs.; to Orosei every morning in 5 hrs.). **Orosei**, the ancient *Cedrinus*, is a small seaport on the E. coast, whence a steamer starts on Tuesdays at 8 a. m. for Cagliari, and on Fridays at 6 a. m. for Terranova and Maddalena.

44. Excursion to Tunis.

Carthage.

Comp. Map of Sicily, after the Index.

When at Cagliari or Malta, the traveller should if possible take this opportunity of visiting Tunis, in order to obtain a glimpse of Oriental life, as the excursion may be made without very serious inroads on time and money. The ruins of Carthage in the vicinity form an additional attraction, and few will omit to visit the site of the once mighty city which ruled the ocean. Utica also lay near Tunis.

Steamboats to Goletta (Tunis). 1. FROM CAGLIARI (and from Genoa, Leghorn, Naples, or Palermo). A steamboat of the Società Rubattino leaves Genoa on Thursdays at 9 p.m., Leghorn on Fridays at 11 p. m.; another leaves Naples on Saturdays at 2 p. m., another Palermo on Saturdays at 2 p. m. (passengers for Goletta by either of the last two must charge boats at Cagliari); from *Cagliari* on Sunday evenings, crossing direct, reaching Goletta on Monday about noon and returning on Wednesday afternoon or evening. Fares from Cagliari to Goletta: 1st cl. (incl. dinner) 52½, 2nd cl. 37½ fr. — 2. FROM MALTA (which is reached by steamers of the Florio Co. from Messina or Syracuse, see p. 328) steamers belonging to a Maltese Co. run pretty regularly every week to Goletta (Tunis) in 22 hrs.; fare 2*l.* 8*s. stg.* — 3. FROM MARSEILES on Wednesdays (Valery Co.) viâ Ajaccio and Bona, arriving at Goletta on Sundays, and leaving Goletta again on Tuesdays at 6 p. m. — Travellers, however, should enquire on the spot with regard to these routes, in case of alterations.

French Gold is the best kind of money for this excursion.

The steamboats from Cagliari and from Malta do not touch anywhere on their way to Tunis. Towards the end of the voyage we come in sight of *Cape Farina* and *Cape Bon*, with its lighthouse, two conspicuous points on the coast of Africa, which is green in winter only, and we soon enter the Bay of Tunis. To the E. of the entrance lie the small islands of *Jamûr*, the larger of which is called *Zembra* and the smaller *Zembarotta*, the Tunisian quarantine.

The bay contracts; to the left rise precipitous and barren cliffs, forming a handsome frame to the bay; and in a few hours the landing-place at *Goletta* becomes visible. On the right rises the promontory of *Carthagena*, crowned by a conspicuous light-house (admission by paying a fee), and sloping precipitously on the E. and N. sides, while the picturesque Arab village of *Sidi-boo-Said*, which commands a fine panorama of the Bay and the country around, marks the spot where stood the ancient city of *Carthage* (comp. p. 348).

Goletta. *Arrival.* As soon as the steamboat has cast anchor she is boarded by the sanitary officer of the port and the agent of the steam-boat company, who carries away a bill of lading for the Dogana. After these officials have gone ashore, a number of large boats approach the vessel to land the passengers and freight. The traveller is now conveyed to the Dogana (custom-house), where his luggage is examined, and where he should obtain the proper certificate of examination from the authorities, as otherwise his effects are liable to be examined a second time, at Tunis. Should any difficulty arise with the custom-house officers, the traveller may threaten to appeal to his consul, which will generally have the desired effect.

The most promising of the throng of negroes and Arabs who proffer their services may be engaged to carry luggage to the *Railway* for Tunis (see below), and to act as guide (fee 50-70 c.). Some of them understand a few words of Italian. Offers of assistance from other persons should be declined. If there is time to spare before the departure of train or steamboat, luggage may be entrusted to the landlord of one of the numerous cafés or inns, while the traveller explores the town.

Goletta (Hôtel de France, tolerable), with about 3500 inhab., is the port of Tunis, from which it is about 11 M. distant, and the residence of a Caid (p. 347). Its coolness in summer (thermometer seldom above 82° Fahr. in the shade) and its excellent sea-baths render it a favourite resort at that season. The town is fortified, and has a small garrison, which, there being no barrack, usually encamps in the open air, or finds accommodation wherever it can. The present Bey of Tunis has a villa at Goletta, where he resides from May to September, during which time the ministers and other officials are also resident here. It is contrary to Muslim etiquette for a new Bey to occupy the same summer residence as his predecessor, and their places of abode therefore vary. The *Palace* of the present Bey is situated to the right of the canal which connects the bay with the inner creek. On the left of this canal are the *Dogana*, the *Harem* of the Bey, the *Court of Justice* (where the Bey presides in summer; comp. p. 347), and the *Arsenal*. Most of the handsome villas outside the N. gate extending along the coast in the direction of Carthage, are the residences of the Bey's ministers. The last in this direction belongs to the Bey himself, and contains a few Roman and Phœnician inscriptions and antiquities.

The RAILWAY between Goletta and Tunis carries on a busy traffic between these places. The railway-station is just outside the gate on the Carthage road. The journey takes $^1/_2$ hr. (1st cl. 2 fr.). The train skirts the N. margin of the bay of *El Bahira*, and we observe

the island of *Shykeli*, with a castle dating from the middle ages, which contains a large leaden reservoir. The lake is enlivened by countless wild fowl, including flamingoes, which afford excellent sport.

Tunis. *Porters*, as at Goletta, 50-70 c.

HÔTEL DE FRANCE, French landord, situated in the Street of the Bourse, close to the gate towards the quay, per day 11½ fr. (at present the only hotel in the European style).

In the same street there is a good French *Café* with a garden.

If the traveller is induced by the delightful climate of Tunis (lowest temperature about 50°, highest 95°) to make a prolonged stay, he had better engage private lodgings. A good dinner may be obtained at a moderate charge at one of the restaurants (Locande). The city is well provided with physicians, druggists, baths, etc.

Guides. None should be engaged but those recommended by the hotel-keepers or other respectable persons (5 fr. per day). If the following plan be adopted, a boy will suffice (2½ fr. per day).

English Consul, Mr. R. Wood; *American*, Mr. G. H. Heap.

Plan for a short visit. Immediately on arriving, the traveller should call on his consul and exhibit his passport. The police require this to be done, and it is the invariable practice; but no other passport formalities are now necessary. The next thing is to make arrangements at the consulate for visiting the Bardo the following day. The evening may be spent in walking about the town, or in visiting one of the numerous coffee-houses, where the Muslim may be seen over his pipe and coffee. The performances of Jewish dancing-girls, calling themselves Moors, accompanied by negro music, may also be witnessed; but such excruciating exhibitions should only be visited under the escort of some one acquainted with the language of the country. — 1st Day: In the morning proceed by railway (not used in summer; or, better still, by carriage, 4-7 fr.) to the *Bardo* and inspect the interior; after dinner walk to the *Hammam Lif* and the vicinity; in the evening walk through the town or visit the Italian theatre. — 2nd Day: Excursion to the *Ruins of Carthage*, for which there is time in the morning before the departure of the steamboat if the first train from Tunis to Goletta be taken, and no unnecessary delay be made. On returning from Marsa to Goletta the traveller should at once go on board the steamboat. Dinner is served immediately after starting.

Permission to visit the BARDO (p. 348) must be obtained through the traveller's consul. Application is made by letter to the Minister for Foreign Affairs, who procures a personal permission from the Bey himself, which is quite indispensable, but is always granted. The visit may be made any afternoon except a Friday, the Mohammedan Sabbath. When the permission is obtained, the consul sends his dragoman with it to the Bardo for examination, and arranges with the traveller as to the hour of starting, which is usually 9 a.m. At the time appointed the dragoman will be found waiting in the piazza, who, when the traveller appears, takes his place on the box beside the driver. If, however, the Bey is residing at one of his villas near the Bardo, the consul merely gives his dragoman a letter of introduction, which he presents for examination at the Foreign Office in the Bardo whilst the visitor remains in the waiting-room. If the Bey is engaged the traveller may have to wait half-an-hour or more before the permission is obtained. Meanwhile he may procure from one of the black servants in attendance near the waiting-room a small cup of coffee prepared in Arabian fashion (2 charubs, or about 5 centimes). The attendants at the Bardo are prohibited to accept any gratuity for showing the rooms. The dragoman's fee is 5-10 fr., according to the number of the party.

On the day of his arrival the traveller may also procure from the French Consulate a permission to visit the chapel of St. Louis (p. 348).

The KINGDOM, or, as it is more commonly called, the REGENCY, OF

Tunis, which, since 1575, has been under the suzerainty of the Sultan of Turkey, occupies an area of 70,000 square M., and contains about 2 million inhabitants. The present Bey, *Mohammed Essadok Pasha*, who was born in 1813, is a descendant of the Hussein family, which has occupied the throne since 1691; and the heir-apparent, according to the Osman law of succession, is his eldest brother, *Sidi Ali*. The country is divided into 24 districts and 36 sub-districts, the former being presided over by caids (governors) and caliphs (sub-governors), the latter by mescheiks. These officials are appointed by the Bey, to whom they pay a heavy tax for their tenure of office. The code of law of the country is the Karaa, an excerpt from the Koran, with additions and amplifications, the decision of cases for which it does not provide being left to the discretion of the judge. The supreme judge is the Bey himself, who usually holds a court twice a week. The above-mentioned officials are the district judges, against whose decisions an appeal to the Bey is competent. Spectators are admitted to the inferior courts, but the Bey does not readily grant access to his own court. The judgment of the supreme court is followed by immediate execution. The slavery of white persons was abolished in 1816, that of blacks in 1844. The armaments of the country, which have greatly declined of late years, now consist of an army of about 4000 regular troops and 12,000 irregular troops, and a navy of four vessels only. The equipment, food, and pay of the men are extremely poor, and soldiers are often seen occupied in knitting and other feminine pursuits with a view to eke out their pittance. The administration of the finances, formerly in a most deplorable condition from having been left entirely to the caprice of the favourites of the Bey, is now entrusted to a 'European Finance Commission', independent of the government, having been appointed in consequence of the intervention of the Great Powers in 1869; but complaints of this system are still made.

Money. The current coins of the country are *piastres* and *charubs*: 1 piastre=16 silver charubs=24 copper charubs; 32 piastres=20 francs=16 shillings. A piastre is therefore worth about sixpence, and 1½ piastre about one franc, but the rate of exchange varies. Francs are exchanged without difficulty, but this is not the case with English, and still less so with other money.

In and around Tunis the safety of the public is efficiently provided for, but the traveller should not make excursions in the interior alone.

Tunis, the capital of the regency of that name, and next to Cairo the largest town in Africa, contains upwards of 120,000 inhab., of whom about one-fifth are native Jews, and one-tenth Europeans of various nationalities, chiefly Italians, Maltese, Greeks, and French. The remainder are Moors, Arabs, Turks, Berbers, and negroes. The Europeans reside almost exclusively in the European Quarter (*Città Franca*), which is situated at the S.E. end of the town, and includes the piazza of the Marine Gate. The Jews also for the most part keep to their own quarter, which is the dirtiest part of the town, while that of the Moors is the cleanest. Various phases of Oriental life may be witnessed in the narrow and sometimes unpaved streets. At several points the thoroughfare is obstructed by tombs of saints, which are very numerous. The town is supplied with excellent running water from the springs of Ssaghuan (p. 350), an ancient Carthaginian aqueduct being utilised for part of the distance (p. 348).

The *Bazaar with its numerous rows of shops presents a very interesting scene. It consists of seventeen distinct divisions, named

sooks, each of which is generally devoted to the sale of articles of one particular class: in the *Sook el-Khbebja* ('throwsters') are sold fringes and silk wares; in the *Sook el-Attarin* the exquisite Oriental essences only; in the *Sook el-Birka* (formerly the slave market) jewellery of every kind and ancient coins; and at the two lateral approaches, burnus, haiks, scarfs, etc.

The *Palace of the Bey* (*Dar el-Bey*) which is usually occupied by him during the month of Ramadan only, the Mohammedan month of fasting, and also a kind of carnival season, contains an interesting small round saloon, with a dome and beautifully executed stucco-work in a style introduced by Moors from Spain.

Near the Dar el-Bey, on the highest ground in the city, rises the KHASBA, an extensive, half-dilapidated, and still half-fortified citadel dating from the time of the Emperor Charles V. and commanding a fine survey of the city and environs. In the vicinity is also the palace of the *Ferik*, or governor of the city, near which there are pleasant promenades.

The *Mosques*, in the Moorish style, with their slender minarets, can only be inspected externally, admission to them, as well as to the numerous Mohammedan unenclosed burial-grounds in and near the city, being rigorously denied to unbelievers.

The pleasantest promenade is the *Marine Avenue*, which extends from the gate next to the El Bahira bay as far as the Dogana and the quay for small boats.

About 2 M. to the N.W. of Tunis is situated the *BARDO (adm. see p. 346), an extensive pile of buildings resembling a town in miniature, where the Bey has his seat of government in winter, containing also the headquarters of his army and a state prison.

The STAIRCASE of the principal building is adorned on each side with lions of poor Italian workmanship. The VESTIBULE to which the stairs lead is adorned with elaborate Moorish stucco-work. Between 3 and 4 p. m. visitors may be present here at the *Salam Alek*, or 'salute' which is performed in honour of the Sultan of Turkey by the master of the ceremonies in the name of the Bey, and is accompanied by drums and fifes. To the right of the vestibule is the THRONE ROOM, containing numerous and for the most part miserably bad portraits of Beys and Tunisian dignitaries, and a number of valuable gifts from foreign sovereigns. The BALCONY commands a fine view of the lake which occupies the ground beyond the hills of Tunis.

Adjacent to the Bardo is the château of *Kasr Seid*, where the Bey resides. Near it is the *Manuba*, a group of villas belonging to the Bey and his magnates, and here also is the already mentioned *Carthaginian Aqueduct*, which is still used.

The RUINS OF CARTHAGE (Sidi-boo-Said, Marsa, and Kamart) may be visited either from Tunis or from Goletta by carriage (about 8 fr). The railway passes the ruins and goes as far as Marsa (or Mersa, p. 349), but does not suit the requirements of the tourist. A small chapel on the hill nearest to Goletta was erected by Louis Philippe in 1841 to the memory of his ancestor Louis the Saint, who died here in 1270 when engaged in a crusade against Tunis.

The garden in which the chapel stands, and which commands a fine view (admission, see p. 346), contains Roman inscriptions and reliefs of the Imperial era, found in the course of excavations instituted by the French government. There is also a fragment of old wall here, with two niches. This hill was doubtless the site of the *Byrsa*, or ancient citadel of Carthage. A large vaulted structure of brick, supposed to have been a reservoir, as well as the extensive ruins by the sea, belong to the Roman Carthage. The outline of the earlier city is no longer traceable in consequence of its having so frequently been destroyed, and the site itself has also undergone extensive changes. Mommsen in his History of Rome gives the following account of this interesting locality: —

'*Carthage* was rendered a place of great strength, partly by the nature of its situation, and partly by the skilful construction of its walls, to which the inhabitants were frequently compelled to trust for protection. (The configuration of the coast has in the course of centuries been so changed that the ancient local peculiarities of the site cannot now be thoroughly appreciated. The name of the town still survives in *Cape Carthagena*, also called *Ras Sidi-boo-Said* from the tomb of a saint situated there. This promontory is the E. extremity of the peninsula which extends into the bay, and rises to a height of 400 ft. above the sea-level.) In the spacious Bay of Tunis, bounded on the W. by Cape Farina, and on the E. by Cape Bon, a promontory projects in the direction from W. to E., three sides of which are washed by the sea, the remaining side towards the W. alone being connected with the mainland. This promontory, the narrowest part of which is not above 2½ M. in breadth, and altogether somewhat flat, expands as it abuts on the bay and terminates in the two heights of Jebel-Khavi and Sidi-boo-Said. Between these extends the plain of El Marsa, on the S. portion of which, bounded by the height of Sidi-boo-Said, lay the city of Carthage. The somewhat precipitous fall of this height towards the sea, with its numerous cliffs and chasms, afforded a natural protection to the city on the side towards the bay, where a simple rampart sufficed; whilst the land side on the W., being unprotected by natural means, was provided with a wall constructed with the utmost care and ingenuity. . . . The castle hill, or Byrsa (Syriac birtha = castle), was a comparatively lofty rock, 188 ft. in height and 1½ M. in circumference, abutting on the S. extremity of the wall, in the same way as the cliff of the Roman Capitol advances so as to touch the ramparts of the city. The upper plateau of the eminence was occupied by a vast temple of the patron deity, founded on a basement approached by 60 steps. The S.W. side of the city was bounded by the shallow lake of Tunis, which was almost entirely separated from the bay by a low and narrow tongue of land projecting from the Carthaginian peninsula; on the S.E. side lay the open bay. On the latter side was situated the double-harbour of the city, constructed by artificial means: the outer or commercial harbour was an oblong quadrangle with the narrower end towards the sea, from the entrance to which, 70 ft. in breadth only, broad quays extended on both sides; the inner or naval harbour, the Kothon, was of a circular form, accessible from the outer, and containing an island in the centre occupied by the admiral's residence. The two were separated by the city-wall, which extending E. from the Byrsa, excluded the neck of land and the outer, but included the naval harbour, so that the entrance to the latter must have been closed by a gate. In the vicinity of the naval harbour was situated the market-place, connected by three narrow streets with the castle, which was open towards the town. To the N. of, and outside the town lay the considerable space of the present El Mersa, at that period called Magalia, principally occupied by country-residences and carefully cultivated gardens, and enclosed by a rampart of its own adjoining the city-wall. On the opposite extremity of the peninsula, the Jebel-Khavi, near the modern village of Kamart,

was situated the city of tombs. Thus the city, the suburb, and the tombs occupied the entire width of the promontory on the side towards the bay and were accessible only by the two high roads to Utica and Tunis which traversed the narrow neck of land already described. The latter, although not protected by a wall, afforded the most advantageous position to armies posted there for the protection of the city.'

Karthada, or 'new town', as the city was originally called, was founded by the Phœnicians (Dido), about 880, and subsequently became their most important colony. It was unsuccessfully besieged by Agathocles, but was taken and entirely destroyed by Scipio in 146. Augustus established a Roman colony here, which owing to the incomparable situation of the town and the fertility of its environs, soon attained the rank of the third city of the empire. In 439 it was conquered by Genseric and made the capital of the Vandal empire, but in 533 succumbed to the attacks of Belisarius. The supremacy of the Byzantine emperors was subverted by the Arabs in 647, and the city destroyed.

The region of *Kamart* (p. 349), with its shifting sand-hills, affords some idea of the appearance of the desert. Near it, on the *Sebkha el-Ruan*, are salt works belonging to goverment.

Excursions may also be made to the *Belvedere*, an eminence 1/4 hr. from the town, with a fine view; and to *Ariane*, a village with pleasant villas, 1 1/4 M. distant, which yields the finest roses in this district.

We may also drive to the warm springs and baths of *Hammam Lif* (marked H. el Enf on the map; carriage in 4-5 hrs., 8-10 fr.). The road passes a Mohammedan burial-ground with sacred burial-chapels, and the small town of *Sidi Fethallah*. Hamman Lif is a watering-place situated on the top of a hill, where the extensive palace of a former Bey is used for the reception of guests (no restaurant; the visitor must therefore carry his own provisions).

The excursion to *Utica* takes a whole day. The ruins of this very ancient Phœnician seaport, which was afterwards the headquarters of a Roman proconsul, where the younger Cato committed suicide (B.C. 46) on the overthrow of Pompey's party in the civil war against Cæsar, are now situated 5 M. from the coast.

The hot springs of *Hammam Gorbos* may either be visited by boat from Goletta, or from Tunis by carriage, viâ Hammam Lif and Soliman.

The ruins of *Ssaghuan* may be reached by carriage in about 7 hrs.; on the following day the *Jebel Ssaghuan* (4445 ft.), which commands an extensive view, may be ascended. Quarters for the night may be obtained of the sheikh in the Dar el Bey at Ssaghuan, on presenting an introduction from the consul, but blankets and provisions must be brought from Tunis.

Keff, with its numerous ruins, lies 94 M. island, to the S.W., and may be visited by carriage in three days.

Sfax, a seaport situated on the Bay of Gabes, or the Little Syrte, to the S., may be reached by a steamer of the Rubattino Co., leaving Goletta on Wednesdays at 2 p.m., touching at *Susa*, *Monastier*, and *Mehdia*, and arriving at Sfax on Friday mornings. On the way thither a carriage may be ordered at Susa to meet the traveller at Sfax. He may then drive by *El Jem*, with the ruins of an amphitheatre, and by *Kayruan*, if time permit, to *Susa*, where the steamer returning from Sfax touches on Saturdays at 6 p. m.

45. From Naples or from Brindisi to Athens.

The regular steamboat-communications between Greece and Naples, Brindisi, and Trieste, will enable the traveller to make this excursion in 8-10 days, inclusive of the voyage to and fro. Those, therefore, who have extended their tour as far as S. Italy, and whose time and finances permit, should not omit to undertake this expedition; especially as a short visit to this famous city, the true cradle of the culture of the West, will be found more instructive than years of study. Compare Introd., p. xlii.

(1). **From Italy to Athens.** FROM NAPLES TO ATHENS (Piræus) steamers of the following companies ply regularly (consult time-tables, and enquire at the offices as to hours of departure): — 1. *Fraissinet & Co.*, every Sunday afternoon, 1st class 120, 2nd 80 fr.; arriving at the Piræus on Thursday forenoon. — 2. *Messageries Maritimes de France*, every alternate Monday at 5 p. m.; fares 190 and 140 fr.; arriving on Thursday afternoon. (Another steamer of the same company starts every alternate week for *Syra*, an island in the Greek Archipelago which carries on a brisk trade, from which, after a stay of two days, the traveller may reach the Piræus by a Greek steamer; but this indirect route is not recommended.) — 3. *La Trinacria*, every Tuesday at 4 p. m., lying for a day and a half at Palermo and the same time at *Messina* (which it leaves on Sunday at midnight), and arriving at the Piræus on Wednesday morning; fares 140 and 100 fr. (from Messina 130 and 90 fr.).

FROM BRINDISI TO ATHENS (Piræus), viâ *Corfu*: — 1. *La Trinacria*, every Sunday at 8 p. m.; fares 140 and 110 fr.; lying at Corfu for 5 hrs. on Monday forenoon, and reaching the Piræus on Wednesday morning. — 2. *Austrian Lloyd*, from Brindisi to Corfu every Friday afternoon; fares 38 and 28 fr.; arriving at Corfu on Saturday evening. Thence by the *Trinacria* steamer just mentioned to the Piræus (100 or 79 fr.). Or by a vessel of the Greek company (*Ἑλληνική ἀτμοπλοϊκὴ Ἑταιρία*), starting from Corfu on Tuesday afternoon, and proceeding viâ Zante, Cephalonia (halting one hour at each), and Patras (halt of 3 hrs.) to *New Corinth*, from which the isthmus is crossed to *Kalamáki* by carriage in ½—1 hr. Travellers by this last route book themselves and their luggage through to Kalamáki, in order that they may not have to look after their luggage on arriving at Corinth, where they will find carriages in waiting for the drive across the isthmus (so also at Kalamáki in the reverse direction). From Kalamáki a steamboat then conveys the traveller to the Piræus, where it arrives on Thursday afternoon. Fare from Corfu to the Piræus by this route 90 drachmas, and 6 dr. daily for food (those who require good wine had better bring it from Corfu). This route to Athens viâ Corinth is far from comfortable, the Greek vessels are dirty, and the confusion in disembarking (1 fr.) and crossing the isthmus sometimes very great; but the scenery is beautiful, and the route is recommended to gentlemen, either in going or returning.

(2). **From Athens to Italy.** FROM ATHENS TO MESSINA: — *La Trinacria*, Saturdays at 4 p. m.; fares 130 and 90 fr.; arriving at Messina on Mondays at 10 p. m., spending 3-4 days at Messina and Palermo, and reaching Naples on Saturdays at 9 p. m.

FROM ATHENS TO NAPLES (and Marseilles): — 1. *Fraissinet & Co.*, every Saturday at 9 a. m.; fares 120 and 80 fr.; arriving at Naples on Tuesday about noon. — 2. *Messageries Maritimes*, every alternate Tuesday at midnight; fares 190 and 140 fr., arriving at Naples on Sunday morning.

FROM ATHENS TO BRINDISI: — 1. *La Trinacria*, every Sunday at 4 p. m., lying at Corfu for a few hours on Tuesday morning, and arriving at Brindisi on Wednesday morning; fares 140 and 110 fr. — 2. *Greek Steamer* every Sunday at 6 a. m. for the route above indicated, viâ Kalamáki, Corinth, and Patras, to Corfu, arriving there on Tuesday morning. Thence to Brindisi the same evening by a steamer of the *Trinacria*, or on Thursday, at 5 p. m. by a vessel of the *Austrian Lloyd*. Or the traveller may prefer to proceed direct to *Trieste* by a quick steamer of the Austrian

Lloyd leaving Corfu on Tuesday afternoon. (English steamers also ply between Corfu and Trieste, and another steamer of the Austrian Lloyd touches at Corfu on its way from Alexandria to Trieste, but their hours of departure are uncertain.)

From Athens to Trieste: — *Austrian Lloyd*, viâ Syra (see above), where the traveller must tranship to another vessel of the same company which plies between Constantinople and Trieste, touching at Syra and Corfu. Tickets sold at the Piræus only, 104 and 78 fl., including food (1 fl. = 2½ fr.). This is a good route in either direction.

From Athens to Venice: — The steamer of the *Trinacria* already mentioned, viâ Corfu and Brindisi, due at Venice on Thursday evening; fares 267 and 195 fr.

If quarantine has to be performed before entering Greece, thee xcursion had better be eschewed, as the enforced seclusion entails a serious loss of time and money; but if the traveller should be disposed to brave the annoyance, let him avoid undergoing it at Syra.

Money. The French system has been introduced into Greece: 1 *drachma* (franc) = 100 *lepta* (centime). The old drachma was worth 90 c. only.

From Naples to the Piraeus.

The views as the harbour is quitted, and the voyage as far as the strait of Messina, see p. 226—228. The passage of the strait is magnificent. After 1½ hr. the vessel is off the *Capo dell' Armi*, the S.W. promontory of Calabria. To the W. rise the mountains of Sicily, terminated apparently by the noble pyramid of Ætna. The vessel then steers towards the E., skirting the coast of Calabria, the barren mountains of which continue visible for a considerable time. On the second day the vessel is completely out of sight of land, but on the third the *Cape of Messenia* (now *Capo Gallo*), with the *Oenussae Islands* (now *Sapienza* and *Cabrera*) in front of it, becomes visible. The steamboat then approaches the sharp point of *Cape Taenaron*, now *C. Matapan* (36°, 22′, 58″), the most southerly in Europe except the Cape Tariffa in Spain (35°, 59′, 57″). The arid and stony peninsula which is terminated by this cape is the *Maina*, the home of the Mainotes so often celebrated in song. A view is then disclosed of the broad Laconian Gulf, into which the *Eurotas* (now *Iri*) flows, whilst in the extreme distance the white heights of the *Taygetus* appear. The vessel next steers between *Cape Malea* (on the S. side of which there is a hermit's cell) and the island of *Cythera* (now *Cerigo*), the seat of the most ancient worship of Venus. The bleak and abrupt coast, where on a solitary rock *Monembasia*, in the vicinity of which Malmsey wine was originally produced, is visible, is now quitted, and the islands of *Spezzae* and *Hydra*, lying in front of the district of *Argolis*, are approached. The inhabitants of these islands distinguished themselves greatly in the Greek War of Independence. On the right rise several rocky islets belonging to the *Cyclades*, among them *Faclonera* and *Anti-Milos*. The pyramidal peak of *St. Elias* (1742 ft.), the highest mountain in the island of *Aegina*, now soon becomes visible. On the r. lies the island

of *Belbina*, and beyond it the hilly promontory of Attica, *Laurion* with its ancient silver-mines, and the promontory of *Sunion* (now *Cape Kolonnäs*). — The steamer now steers towards the *Piraeus* and the coast of Salamis with its numerous bays; on both sides the island appears to be connected with the mainland. The barren, rounded hill next visible in Attica, at first greatly foreshortened, is *Hymettus*; in a straight direction *Parnes* forms the N. boundary of the Attic plain. Above *Salamis* (now *Kuluri*) peeps the lofty summit of the *Gerania* in *Megaris*. A low hill extending into the sea, behind which a number of masts rise, now becomes visible. This is the *Piraeus*, the hill a short distance inland is *Munychia*, and in front of it lies the *Bay of Phaleron*, the original harbour of Athens. Between Hymettus and Parnes the regularly shaped *Pentelicon* or *Brilessus* (now *Penteli*), next appears. At this point the steamer commands a charming *view of Athens; in the centre the Acropolis, to the right the monument of Philopappus, to the left the observatory. The large, white building to the N. of the Acropolis is the Palace, beyond which rises the *Lycabettus* (now *Mt. St. George*). — As soon as the promontory of the Piræus has been rounded, we perceive the rocky islet of *Psyttaleia*, on which the Athenian 'hoplites' under Aristides destroyed the flower of the Persian army after the Battle of Salamis, situated in the narrow strait between Salamis and the mainland, near the point where the battle raged most fiercely. On the bank opposite the island was erected the silver throne of Xerxes whence he witnessed the defeat of his vast fleet (B. C. 480). An ancient monument to the right in the strait leading to the harbour is styled the 'Tomb of Themistocles'; above it is the monument of Miaulis, the victorious admiral in the wars of independence.

As soon as the steamer halts it is surrounded by a crowd of small boats, the owners of which noisily endeavour to attract the attention of the passengers; at the same time the hotel-touters push their way on board. Luggage had better be entrusted to the commissionaire of the hotel at which the traveller intends to stay, and that official will then secure a boat and afterwards a carriage. The boat (1 fr. or drachma; with luggage 2 fr.) conveys the traveller to the dogana, where the formality of examining luggage is generally lenient. Carriage to Athens 5-6 drachmas, pleasanter than the railway (p. 357). At the **Piræus** (p. 356) there are several poor inns.

From Brindisi to the Piraeus by Corfu and the Isthmus of Corinth.

Brindisi, see p. 193. On quitting the harbour the steamer at once steers towards the E., and the land soon disappears. Next

day towards morning the outlines of Albania (Turkey) come in sight; then the island of Corfu; and the strikingly beautiful situation of the town is soon disclosed. Boat to or from the steamer 1½-2 fr. (insolent boatmen, no tariff, great confusion; passengers intending to continue their voyage by the same vessel should ascertain from the captain whenit starts again).

Corfu. — *Hôtel d'Angleterre, or Bella Venezia, and *Hôtel St. George, both of the first class, 10-12 fr. a day. Hôtel de la Ville and Europa, unpretending. — *Wine* of Ithaca, 1 fr. per bottle, generally drunk with water; that of the Società Tedesca di Patras, a good, strong desert wine.

Cafés. Several in the Esplanade. Vienna beer at the hotels.

Money. English shillings are still much circulated. Notes of the Ionian bank are generally current, but those of the Greek bank are difficult to change.

Post Office, adjoining the Sanità, at the entrance to the town from the sea. — *Telegraph Office* for Greece in the Esplanade. English office, for England and other countries, in the Via Murajo, near the royal palace.

Carriages 5 fr. per drive in the town or environs; for longer excursions, see below.

Valets-de-Place are useful when time is limited. The traveller should ask to be escorted through the town and across the esplanade to the citadel.

Theatre. Italian opera in winter.

Corfu, the capital of the island of that name, with 25,000 inhab. (including the suburbs *Castradis* and *Mantuki*), and the seat of government for the Ionian Islands, has lately become a favourite winter residence for invalids. The spacious and safe harbour is enlivened with a busy trade.

Corfù (Gr. *Κέρκυρα*, Lat. *Corcyra*), the second, but most important of the Ionian Islands, was supposed by the ancients to be *Scheria*, the land of the Phæaci and of their king Alcinous. Colonised from Corinth at an early period (B. C. 734), its power increased so greatly as to become dangerous to its mother city; and this was one of the chief causes of the Peloponnesian War. In the middle ages the island was under Venetian supremacy (1386 to 1797); from 1815 to 1863 it was, with the other Ionian Islands, under the protection of England and the seat of government, after which it was ceded to the kingdom of Greece. King George has frequently resided here in summer.

If time permits, the traveller should go on shore and walk through the town; the *Strada Marina* skirting the sea, situated in in the S. suburb Castrádis, is particularly attractive. We cross the *Esplanade* and proceed to the *Citadel*, a monument in front of which, erected by the republic of Venice, commemorates its gallant defence by Count von der Schulenburg in 1716. At the citadel we obtain a card of permission at the office of the commandant (frurarchion) to visit the whole fortress, including the **Telegraph*, its highest point, which commands a magnificent view over the whole island, from the Cape Casopi towards the N. to the Capo Bianco towards the S. The Monte S. Salvatore, the loftiest point in the island, is upwards of 2500 ft. high. Opposite to us lies the Turkish coast of Epirus with its lofty mountains, stretching as far as Suli and Parga.

The following objects will also interest the antiquarian: a monument in honour of the consul Menecrates, at the entrance to the suburb of Castradis, with a Greek inscription to be read backwards, of the 4th cent; an antique lion in the vestibule of the king's palace (admission free); an ancient capital with well preserved colouring in the Dimarchia (town-hall).

The following excursions are recommended, if time permit:

To KANONI, a beautiful walk of 2 hrs. (carr. 5 fr.). Passing through the suburb of Castradis, the road leads to the left to the royal villa of *Monrepos*, which was presented by the town to the king on his arrival. A side-road diverges here to the left to the village of *Analipsis*, near which are the ruins of a Greek temple. The main road then leads to the old harbour, where the ancient town of the Phæaci is supposed to have been situated. Farther on we reach a plateau commanding a beautiful view, called *Kanoni*, probably from once having been the site of a battery (oranges may be bought at the wayside gardens at 5 c. each). The islet of *Pondikonissi* (rat island) opposite Kanoni, now occupied by a monastery, is said to be the Phæacian ship, converted into stone, which had brought Ulysses to Ithaca, while the mouth of the brook near the neighbouring village of *Chryssida* is pointed out as the place where he was cast ashore and met with the princess Nausicaa.

To PÉLAKA (a drive of 4 hrs.; carriage there and back 10 fr.) and the W. coast of the island, of which a fine view is enjoyed, including the sea and the mainland opposite, very beautiful towards sunset. A good road.

To GASTURI, and as far as the *Villa Braila*, there and back 10 fr. — The village of Gasturi is famed for the beauty of its women.

To the MONASTERY OF PALEOCASTRIZZA, a whole day, carriage 20 fr., a very pleasant road with beautiful views. Refreshments at the monastery.

To MONTE PANTALEONE, also a whole day, carriage 20 fr. — Excellent road as far as the last saddle of the mountain, whence a path to the left ascends to the summit in 6-8 min.; delightful view of the whole island. For these last two excursions refreshments should be taken from the hotel.

When the steamer quits the harbour, the Albanian Mountains and the island remain in view. Before the S. point of Corfu (Capo Bianco) is reached, the little islands of *Paxo* and *Antipaxo* (together called Παξοί by the ancients) become visible; the steamer usually stops at the former. The mainland, the coast of Epirus, now recedes; here, at the mouth of the Ambracian Gulf, near *Actium*, B.C. 31, Augustus laid the foundation of his monarchy by the victory gained by his fleet over Antony. The island of *Sta. Maura* (Λευκαδία) remains on the E.; for a short time *Ithaca* is seen to the S., but is soon concealed by *Cephalonia* (Κεφαλληνία), the largest of the Ionian Islands, whose W. coast is now skirted; the harbour is on the S. side in a deep bay, at the capital *Argostoli*. In the distance *Zante* (Ζάκυνθος) comes in sight, with the harbour of that name (where a prolonged stay is sometimes made.)

The steamer now takes a N. direction; opposite is the coast of the Peloponnesus, the plain of Elis. The entrance of the Gulf of Corinth is approached; to the left is the coast of Ætolia, with *Missolonghi*, noted for its valiant though fruitless defence against

Ibrahim Pasha in 1826. The steamer next touches at *Patras* (Πάτραι), an important commercial town (25,000 inhab.), with consulates of most of the European states, whence currants are largely exported. Farther on, the steamers sometimes stop at *Naupactos* (*Lepanto*, celebrated for the naval victory of Don John of Austria in 1571) on the Locrian shore, and at *Vostitza* (Αἴγιον) on the Peloponnesian. To the right are the summits of Erymanthus, frequently covered with snow, and those of Cyllene; to the left are Parnassus and Helicon; the steamer skirts the coast of the Peloponnesus and stops at *New Corinth*, erected about 3 M. N. of ancient Corinth after the total destruction of the latter by an earthquake in 1858.

Omnibuses are here in waiting, and convey travellers in $^3/_4$ hr. to *Kalamâki*, by a road partly constructed by the Austrian Lloyd. To the left the high mountains of Megaris, *Geranía* (Γεράνεια), are seen; to the right the ruins of the wall which once crossed the isthmus from sea to sea, and of the sliding road (Diolkos) for ships and goods parallel to it. After a drive of $^1/_2$ hr., at some distance from the road, are seen the scanty remains of the Isthmian Sanctuary, where the Isthmian games were once celebrated in honour of Poseidon. The road is guarded by numerous military patrols. When the road descends, *Kalamâki*, the ancient *Schoinos*, becomes conspicuous; immediately after the arrival of the omnibuses the steamer starts for the Piraeus. To the right the mountains of Corinth and Argos remain in view; the summits of Cyllene afterwards appear to the W. with Acrocorinth; to the E. Ægina emerges from the sea; on the left are the barren heights of Salamis, which here descend abruptly to the sea. As soon as it is passed, the mountains of Attica become visible; in the foreground the hills surrounding Parnassus, farther S. the heights of Hymettus. Landing at the *Piraeus*, see p. 353.

Road to Athens. The new part of the **Piræus** through which the high-road to Athens leads, presents nothing worthy of note. As soon as we have quitted the town, we observe traces of the ancient walls of the Piræus on the right, at the point where the road rises slightly. The road itself is constructed on the long N. wall which anciently connected the Piræus with the city. Then to the right appears the *Monument of Caraiscakis*, one of the heroes of the War of Independence, situated near the spot where the long S. wall united with the fortifications of the Piræus. Beyond it is the Bay of Phaleron, running far into the land, with a royal bath-establishment. — The mountains on the left now called *Scaramanga*, the *Ægaleus* and *Poikilon* of antiquity, are low spurs of Parnes. A stone bridge here crosses the generally dry bed of the *Cephissus*. Vineyards are then passed, and, farther on, the outskirts of the ancient olive-grove which occupied the plain of the Cephissus are traversed. Carriages generally stop to water the horses at some

taverns halfway, where the traveller may order a λουκούμια (ου pron. *oo*), a sweetmeat composed of sugar and rosewater, much in vogue in Turkey and Greece, or a 'petit verre' (ρακί) of μαστίχα (χ slightly guttural), a liquor of not unpleasant flavour, which becomes milky in appearance when diluted with water. Each of these refreshments costs 10 lepta (δέκα λεπτά, or 10 c.). — The olive-plantations are soon quitted, and a hill passed which conceals the Acropolis from view. Beyond the hill the well-preserved Temple of Theseus becomes visible below; on the right, above it, the Acropolis, in the background the monument of Philopappus, in front of the latter the Areopagus, and farther to the right the observatory. — The miserable houses of the Hermes Street soon exclude this view. Farther on the houses improve; on the left the broad Athena Street diverges. We then reach the centre of the city, at the intersection of the Æolus and Hermes streets, pass round the interesting church of Capnikaræa, and (obtaining a view of the lofty modern cathedral on the right) arrive at the spacious palace square, where the hotels are situated.

Railway to Athens. Trains run from the Piræus to Athens every hour (fares 1 dr., 60 l., 45 l.). Immediately after leaving the seaport the line crosses the road and traverses higher ground, affording a survey of the olive-groves and the N. part of the plain of Athens. The *Station* is at the foot of the Temple of Theseus, at the lower end of the Hermes Street.

Athens. Hotels. *Hôtel d'Angleterre, pension 12 fr.; *Grande Bretagne; *Hôtel des Étrangers; *Hôtel de Byzance (in the old Ecole Française); all in the Palace Square. Hôtel d'Amérique, formerly *d'Orient*, in the upper part of the Æolus street. At all these, R., B., and D. 10 fr. a day and upwards. Hôtel de la Couronne, opposite the unfinished theatre; d'Athènes and de Paris, in the Hermes street; R. at these three 2—4 fr. — Restaurants in the hotels (good at the Athènes)

A description of Athens by K. Bædeker, and sold by Wilberg at Athens has been published in a separate form, and to this the reader is in the mean time referred. A Handbook for Greece is in course of preparation.

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